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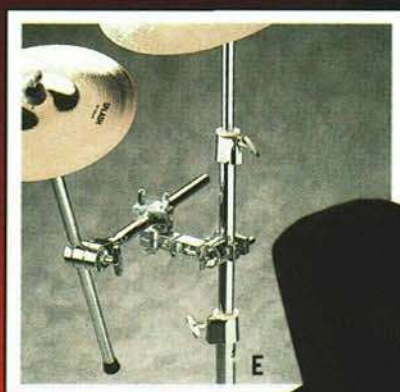
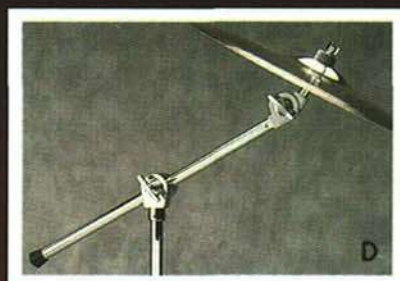
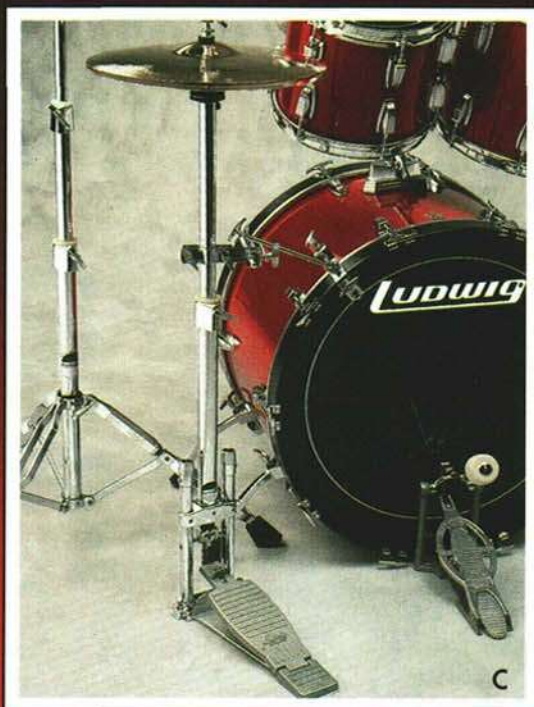
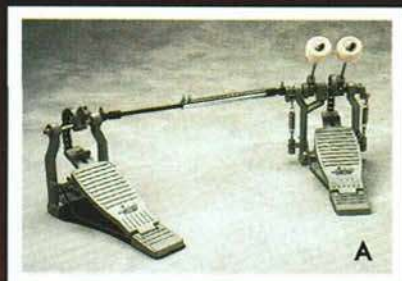


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Photo by Ebet Roberts

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AIRTO

He calls himself the "outlaw of percussion" because he breaks all the rules, but that's what has kept Airto in demand with musicians such as Miles Davis, Chick Corea, and Weather Report for almost two decades. His latest rule-breaking involves the use of electronics, but as usual, he has come up with his own way of doing it.

by Rick Mattingly

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GILSON LAVIS

Back when Squeeze was enjoying their initial success, drummer Gilson Lavis was becoming increasingly dependent on alcohol. After the band broke up, he conquered his problem, and now, with the re-formed Squeeze enjoying success once again, Lavis is able to put new energy into his gig.

by Simon Goodwin

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BUDDY MILES

He made his mark with the Electric Flag, Jimi Hendrix's Band of Gypsies, and his own Buddy Miles Express. Now, active once again with Santana and the California Raisins, Buddy Miles reflects on the legendary music that he was so much a part of.

by Robert Santelli

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DAVE TOUGH

He didn't have the flash of a Buddy Rich or a Gene Krupa, but Dave Tough made such bands as Benny Goodman's, Artie Shaw's, and Woody Herman's play their best through his driving timekeeping and sense of color. His story is a tragic one, and it is thus even more remarkable that he accomplished so much in his relatively short life.

by Burt Korall



Photo by Ebet Roberts

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EDITOR'S OVERVIEW



A Two-Way Street

Ever give any thought to how important our local drum shops and music stores are to us as musicians? Think about it. A dealer with a wide selection, representing a number of lines, offers us the opportunity to closely examine the equipment we see in catalogs and advertisements. A shop is where we go for service and for that much-needed assistance when a product falls short of the manufacturer's claim. Your local dealer is that all-important midway point between you and a manufacturer in some distant city.

The music shop is a place to meet with fellow musicians. What would some of us do with those long afternoons without the shops to hang out in, where we get to talk about music and equipment with friends and shop employees? Your local dealer also provides a learning environment of sorts. It's the place many of us went for lessons as beginners, and where many seasoned players continue to fine-tune their skills with staff instructors.

A shop is a place where musicians tend to go out of their way for one another. Stories abound of dealers who've saved the day for road musicians with potential disasters on their hands, or who've come to the rescue of the local clubdate player hours before the gig. I once had a shop manager offer to open the shop on a Sunday afternoon to supply me with an emergency leaner set for that very evening. Try to get a department store manager to do that for you! It's just impossible to put a dollar value on that kind of service.

What can you do for your local dealer who offers you so much? Well, obviously, bringing him

your regular business keeps this valuable entity open to you. Be willing to work with a dealer when he's up against any one of a number of problems that could arise at the manufacturing level. Delays, shortages of stock, and back ordering of special items are oftentimes beyond his control. In all likelihood, your local dealer is probably doing his best to offer you good service. It's in his best interest to do so, assuming you're a valuable customer.

Under basic courtesy comes that fine line between taking him up on an offer to try out a new piece of gear, and taking undue advantage of the offer by rudely disturbing every other transaction going on in the shop. Under good common sense comes something as simple as paying your bills on time. If your local dealer has extended you credit, don't abuse the privilege. It's the surest way to damage a healthy relationship. Plus, when enough people tie up a dealer's cash, the risk of losing something of great local value becomes very real.

Finally, if you're really happy with your local shop, tell others about it. Good word-of-mouth advertising can go a long way for a dealer. And anything you can do to keep your local shop in business benefits you in the long run, as well.

True, the shops need our patronage to stay in business. But don't we actually need them for the same reason? A good relationship between a musician and a local dealer is really a two-way street. Keep it in mind the next time you drop by.

RS

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MODERN DRUMMER Magazine (ISSN 0194-4533) is published monthly with an additional issue in July by **MODERN DRUMMER Publications, Inc.**, 870 Pompton Avenue, Cedar Grove, NJ 07009. Second-Class Postage paid at Cedar Grove, NJ 07009 and at additional mailing offices. Copyright 1988 by Modern Drummer Publications, Inc. All rights reserved. Reproduction without the permission of the publisher is prohibited.

EDITORIAL/ADVERTISING/ADMINISTRATIVE OFFICES: Modern Drummer Publications, 870 Pompton Avenue, Cedar Grove, NJ 07009.

MANUSCRIPTS: Modern Drummer welcomes manuscripts, however, cannot assume responsibility for them. Manuscripts must be accompanied by a self-addressed, stamped envelope.

MUSIC DEALERS: Modern Drummer is available for resale at bulk rates. Direct correspondence to Modern Drummer, Dealer Service, 870 Pompton Ave., Cedar Grove, NJ 07009. Tel: 800-522-DRUM or 201-239-4140.

SUBSCRIPTIONS: \$24.95 per year; \$44.95, two years. Single copies \$2.95.

SUBSCRIPTION CORRESPONDENCE: Modern Drummer, PO Box 480, Mount Morris, IL 61054-0480. **Change of address:** Allow at least six weeks for a change. Please provide both old and new address. Toll Free Phone: 1-800-435-0715.

POSTMASTER: Send address changes to Modern Drummer, P.O. Box 480, Mt. Morris IL 61054.

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READERS' PLATFORM

TOMMY ALDRIDGE

After reading your interview with Tommy Aldridge in the June issue, I respect him more and understand his ideas better. But Mr. Aldridge made one point with which I strongly disagree. In speaking of his early years, he says, "Teachers were in short supply where I lived in Florida, and unless you wanted to wear a stupid uniform and march around with a snare drum in the school band, you were out of luck." I find this comment truly obnoxious. I, myself, "wear a stupid uniform and march around with a snare drum in the school band." Granted, this is not the extent of my realm of percussion, but I would certainly never put down the many years I've spent in working with my school bands. I hope Mr. Aldridge realizes that one can learn from every experience—even high school bands.

Ken Clark
Brandon MS

SELF-MADE MEN

Thanks for the excellent piece you did on me and my company, Slobeat Percussion and Music Products ["Self-Made Men: Drummers In The Business World," June '88 MD]. It is very exciting to receive recognition for the hard work that goes into a successful business.

However, in the excitement of being featured in *Modern Drummer*, I neglected to discuss the most important part of any business: the people who run it. The staff here at Slobeat is committed to excellence, is conscientious, and is incredibly hard-working. Without these wonderful people, our success would be dubious, at best. They are, by name: Mark Allison, Kathe Davis, Lorna Christianson, Steve Ivey, Effie Morgan, Steve Morgan, and Mary Stobie. Thank you for helping me correct this oversight.

Michael J. Stobie
President, Slobeat Percussion and Music
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HOLISTIC HELP REBUTTAL

I would like to take exception to the article, "Holistic Help For Drummers' Injuries" written by Jan I. Stromfeld, D.C. [June '88 MD]. This article is a disservice to the standards of your magazine as well as to your readers, who are comprised of professional and nonprofessional musicians. Mr. Stromfeld has composed a love letter to himself made up of pseudo-scientific claptrap and wishful thinking.

Any musician can injure himself by dint of chronic repetitive movement or by extremes of motion or force. (Drummers fall into both categories, unfortunately.) These injuries are made up of strains and sprains involving soft tissues, joints, and bone. There is also inflammation of the tendon itself (tendinitis), and occasionally bony injury. Damage to the bone includes stress fractures, frequently seen in the feet of drummers, as well as tearing away of the ligaments and muscles from their insertions in the bone (avulsion fractures). These injuries are often self-limited and will heal by themselves with proper conservative care, which may include rest, splinting, and medication consisting of anti-inflammatories and muscle relaxants. In addition, alternating cold and warmth are sometimes used. An analysis of the type of movement responsible for the injury is always necessary in order to determine the actual mechanism and extent of injury as well as in re-educating the patient to avoid further injury. This would include guitarists, bassists, and keyboard players in addition to drummers. Each instrument has its pitfalls, and there is always a different way to play the instrument, avoiding injury to the player.

Keeping all this in mind, the entire approach listed by Mr. Stromfeld is laughable. Not only is there no basis in fact for any of the diagnoses or treatments he has listed, but a musician with a serious injury may miss being diagnosed and go on for months with a serious problem due to the

lack of responsible and appropriate medical care. Furthermore, since many of the injuries we commonly see are self-limiting, the gullible patient will get better on his own and give the chiropractor all the credit for his recovery. In fact, the patient himself is responsible frequently for his own recovery, and it may have nothing to do with the exhaustive series of expensive, dangerous, and worthless X-rays he has received. In addition, there are frequent visits consisting of massage and some standard physical therapy treatments given such fancy names as "laser probe," "diathermy," and "hydrocollator." They do nothing but drain the poor musician's pocketbook and buy the chiropractor his next Mercedes.

As a publication that prides itself as being a source of reliable and up-to-date information for its readership, I would urge you to exercise more caution in the type of medical advice you print. Most of the musicians who read *Modern Drummer* are well educated and intelligent. But there are always a few who are either gullible or want to believe that there is an easy solution to their problem and will be deceived by what amounts to nothing more than a good sales pitch and promises of relief from pain. I urge anyone with a medical problem to seek out responsible medical care for their problem and save themselves a bundle of grief (and money).

Stephen Patt, M.D.
American Academy of Family Physicians
Board Certified, American Board of Family
Practice
Culver City CA

Editor's note: The conflict between the medical profession and those in the chiropractic field is a long and heated one. Some doctors feel, as Dr. Patt apparently does, that chiropractic doctors offer worthless—and sometimes dangerous—diagnoses and treatments. Most chiropractors counter that theirs is an alternative methodology suffering

continued on page 75

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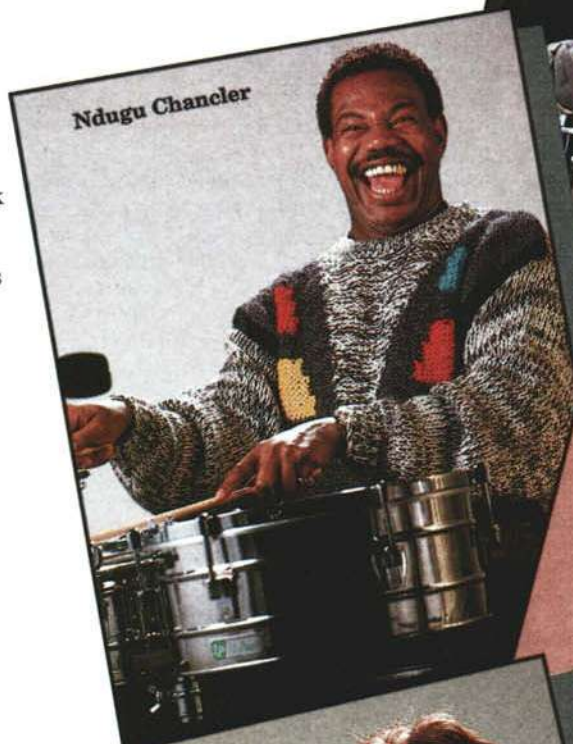
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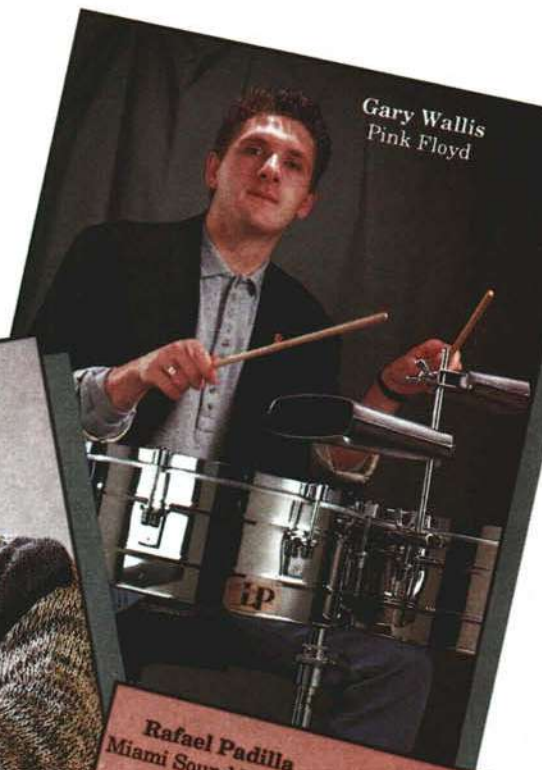
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JASON BONHAM

Jason Bonham will next be seen in the U.S. drumming along with none other than Jimmy Page, on the guitarist's three-month solo tour that kicks off in the U.S. Jason last toured America two years ago with Virginia Wolf, opening for Page's band, The Firm. Jimmy then asked Jason if he wanted to play on his next solo album. Jason comments, "It's weird playing with Jimmy, because I've never been in that situation before—playing with a guy that my father used to play with. But it was good fun. We did bits and dabs here and there, sometimes for three weeks at a time, and then we'd take a break. It took us about 18 months on and off."

Meanwhile, Jason recorded another album with Virginia Wolf. Rumors of his links with a so-called Led Zeppelin reunion were in full swing then. "It was strange picking up magazines that said Zeppelin was reforming, with me playing drums," he says. "All the guys were going, 'You haven't just been recording with Jimmy, you've been rehearsing.' I'd say, 'No, honest guys, we're just doing Jimmy's album.'" However, Virginia Wolf eventually split up anyway. Says Jason, "The record company didn't put any money into the band after the second album, and nothing was happening. So we all came to the agreement to go our separate ways."

On Jimmy Page's album, Jason played on all but two tracks, which Barrimore Barlow recorded. However, he's not having the easiest time recreating one track live. Jason explains, "It's an instrumental with a strange drum pattern. I nicknamed it The Brain Melt. When you hear it, it's not too strange, but when you try to play it, it's a different kettle of fish!" Jason says he was given a lot of freedom on the session. "I played what I wanted to; nobody told me what to play. Obviously, you don't go over the top, but you play with as much freedom as you can in a studio situation. I must say, it's probably one of

the best things I've recorded. Jimmy produced it, and side one is what he sounds like today—modern rock, with John Miles singing. You turn it over, and it's a blues album. It's two things that Jimmy wanted to do. Robert Plant sang on one of the tracks, and Chris Farlow sang the blues stuff. It was great playing different styles of music. It's really weird; I'm 21 years old and I never had to play the blues before in my life. It took quite a few times to get into it. I was doing some of the old fills that my dad used to do. I couldn't help it, because that's the way I've heard it played before. It just came naturally to me."

—Claudia Cooper

CLINT DE GANON



This summer has been busy for Clint de Ganon, who has been working on three records of late. One is with keyboardist Mitch Forman, who was formally with Wayne Shorter and Mahavishnu, and with whom Clint has been working live for a couple of years. "He is a real virtuoso," Clint says. "His music goes a little further harmonically and in terms of odd time signatures than anyone else's I play. But it's always very musical, extremely challenging, and very satisfying. We play live to sequencers part of the time, which I love to do because it really expands the players' capabilities. I love playing to sequencers—providing I have a good feed of either the click or whatever sequencer is going on. Otherwise, it's a night-

mare. We're doing more and more of that with Mitch, and it's a lot of fun."

The other two records he played on recently are follow-ups to self-titled records released last year by Peter Moffitt (RCA-Novus) and the Thom Rotella Band (DMP, on CD only). "Peter Moffitt is a new keyboard artist, a Bob James discovery," explains Clint, who has also done some work with James in the past. "Peter played everything on the record except for live drums. The album reached #18 on the *Billboard* jazz charts—surprisingly well for a first-time artist's endeavor. It is all instrumental, and you can find it in the jazz category in the stores, but it's rhythmically and melodically imaginative. It's hard to describe because it's not like much else I've heard. Again, there's a lot of sequenced stuff, and I play along with sequencers and drum machines."

"The Thom Rotella Band is sort of L.A.-influenced jazz, but more accessible," he continues. "It's not pop, but it's real backbeat oriented. Although, the record, because it was live-to-digital two-track, leaned more toward the lighter acoustic potential of the band, rather than focusing on some of the heavier, electronic, more processed-sounding tunes that we often do live."

"It was pretty easy from a performance standpoint, though, because all the guys in the band are studio players here in town [New York], and we're really a performance-oriented band. So we basically performed live, as we had been doing for a couple of years. It's weird, because you can't overdub, and you just don't have that same flexibility. The one thing you can do with live-to-two-track recording is edit cleanly. You can do a solo section over, but you can't overdub a solo per se. The whole band has to splice in that section. So that's kind of cool."

Clint also does scattered gigs with Cissy Houston (such as the New Orleans Jazz Festival last spring) as well as jingles for such clients as NBC, HBO, TWA, and Burger King. "I

really enjoy doing that," he claims. "You play with great players, and everything is technically correct—one, two, three. It's not easy, and it's a different challenge."

—Robyn Flans,

HERMAN RAREBELL

Not many bands can allow five years between releases and retain their popularity. Yet Scorpions are such international metal heavyweights that they have the clout to leave that amount of time between 1983's multi-platinum smash seller *Love At First Sting* and its long awaited follow-up, *Savage Amusement*.

Now that the new product is out in the marketplace, the group is on the road in high gear (their usual style), with the 1988 tour having commenced in the Soviet Union. Scorpions were honored as being the first metal act to play there, and were cordially invited to do five nights in Moscow and five in Leningrad. Says drummer Herman Rarebell of this exciting sojourn: "It's a new direction, and it's very exciting. It's something we really wanted to do for the fans there; it's not a paying gig. And when you talk about a 'world tour,' this tour really fits the description. After we finish the American tour [which will continue until the fall], we'll be going to Europe in late November, then onto Africa early next year, then Australia, and then the Far East; we'll eventually hit the entire planet."

In addition to their regular touring schedule, Herman and the gang have been on the very first U.S. Monsters of Rock Tour this summer. All of this road work racks up a lot of time spent away from home; in Rarebell's case, that's West Germany. Does Herman think he thrives in this environment! "Well, when you first get out there," he responds, "it's great, because it's a new situation and it's wonderful to perform live. On the other hand, I'm not one of those people who loves to live out on the road for a year and a half at a time."

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After a few weeks of the madness, I'm ready to take a break and return home. One thing that's never changed for me is that I still miss my home and loved ones when I'm touring."

Rarebell scored a fair amount of attention several years ago with his solo effort entitled *Herman Ze German*. "I really don't feel the need to do another solo project, because I had the opportunity to co-write 'Passion Rules The Game' [from the new *Savage Amusement*]. This song represents exactly what I would have done on a solo album, so I don't think it's necessary at this time."

Meanwhile, the high-spirited German will continue playing with his longtime and close-knit cohorts, journeying the globe and enjoying it to the fullest.

—Teri Saccone

TOM BENTON

Tom Benton is thrilled to be working with Glen Campbell. "This is the first big break I've had since I became a professional musician 13 years ago," Tom explains. "It happened a year ago April." Benton's band, the Jeff Dayton Band, had won the Marlboro Talent Contest in Phoenix, Arizona. "Our prize was to warm up for the Judds, Merle Haggard, and Alabama at the Phoenix Colosseum. We did that, and Glen's wife attended the concert. She had told Glen she liked the warmup act, although nothing came from that. But the very next night, we had a casual, opening a new golf course. Glen was attending that function, and later on he told us he thought it was a stereo playing, but that when

he looked up, he saw us playing. His friends goaded him into trying a couple of his songs while he was there, so he sat in, and we did three of his songs. From memory, we did them almost perfectly, and he was impressed enough to call back the next night to ask us if we wanted to go to work with him. He hired the whole six-piece band."

Campbell spent a few months getting the tour together and began working last September, mostly on week-long trips. "Glen requires a stiff sense of time," details Tom, who also sings first background vocal with Campbell. "He likes things to be very smooth and flowing, which is what I want. I'm a good timekeeper, not a flash drummer, so I don't play a lot of flashy stuff or high tech fusion licks in Glen's music. I try to be solid, steady, and rock hard. He keeps it challenging, too. In one out of every four shows, he throws something different in."

"I really got a liking for 'Wichita Lineman,' which is a really strong ballad. I play almost a Journey-type drum rhythm—strong on the tomtoms and loud. I've also taken a liking to 'True Grit,' which he added in the show just recently because the movie came back on Showtime. This is a real jazzy number—kind of disco/jazz—and it's a lot of fun. There are a lot of different drum feels going on in his music, from solid straight-four, to the jazz-type stuff. We've even done some old big band swing stuff with Les Brown & his Orchestra, which was a big moment for me. It was at the Phoenix Open. Bob Hope was there, and we got to back B.J. Thomas and work with Les Brown, too."

In between Campbell gigs, the Jeff Dayton Band works as much as possible. Not long ago, they released their own album with a single that hit the indie charts at #16. While it might seem surprising for a Phoenix band to get such national exposure, Benton argues, "Phoenix does have a good local music scene. There are some good places to play, and there is some decent money to be made there if you're good. Word of mouth travels your name around town pretty fast, and there's an underground grapevine of musicians there. A lot of people have come out of Phoenix like the Tubes, Waylon Jennings, Linda Ronstadt, and Mr. Mister. We wanted to avoid the L.A. scene, which is too competitive with not enough places to play. We have plenty of work in Phoenix."

In the meantime, working with Campbell seems to be the perfect gig, since he encourages exposure for the band by allowing them to do some original material before he hits the stage. "The Jeff Dayton Band has another single coming out pretty soon, and I hope our record doesn't take off too fast," Tom laughs, "because we're having a great time doing this."

—Robyn Flans

NEWS...

Robert Gates has been working live with The Balance and has just recorded with that band. Robert also appears on Henry Johnson's most recent MCA release, *Future Excursions*. **Sheila E** has been playing drums with Prince. **Michael Blaustone** in the studio with Michael Martin Murphy and Deborah Allen.

Tommy Wells also in the studio with Deborah Allen. **Billy Camassi**, back from his tour with Streetheart (whose LP he is on) is in the studio with Jet Red, a band he has become a member of. **Brian Barnett** on the road with Mel McDaniel. **Mike DiGeronimo** working with Empyre. **Paul Goldberg** currently playing with Rick Zunigar, as well as working on an upcoming release by S.F.R. **Tris Imboden** is back on the road with Kenny Loggins. He can also be heard on an LP by Cecilio & Kapono and on some of the tracks on Peter Cetera's newest release. **Jerry Kroon** on Sawyer Brown's most recent LP. **Alvino Bennett** can be heard on *Searching The Heart* by Tim Heintz, and can be seen as the on-camera drummer in the upcoming film *Tag*. Drummer **Michael Mason** has been working behind the scenes on the movie. **Terri Lyne Carrington** recently performed at a benefit concert to support the Just Say No Foundation. **Napoleon Revels-Bey** recently performed a stint in Paris with Jazz vocalist Joe Lee Wilson. Wishful Thinking with **David Garibaldi** is in the studio. Britny Fox has replaced drummer **Adam West** with **Johnny Dee**, who can be heard on Waysted's most recent Capitol album. **Larrie Londin** on Earl Klugh's recent release. **Eddie Bayers** working on the Taylor Family LP, which includes James, Livingston, and Kate. **Tom Igoe** has joined Blood, Sweat & Tears. Canada's **Repercussion** ensemble recently did a six-week tour of Asia. **David Hitchings** touring with the Woody Herman Orchestra.



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Tommy Aldridge Testing The Limits

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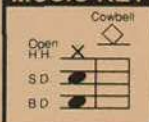
The Yamaha signature: maximum articulation no matter how intense the music gets or how hard you play. Tommy says it's the 6 ply birch shells. "They're thin and resonant, but really strong. They take the kind of stress I give them.

I've been offered more than just drums to play other brands. I play Yamaha. My music's too important."



KIM PLAINFIELD

MUSIC KEY

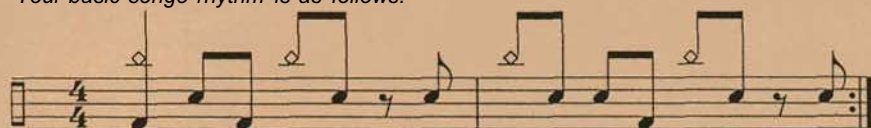


Q. I was blown away by your playing on guitar player Bill Connors' album, *Assembler*. Could you write out the rhythms for the songs "Sea Coy" and "Add Eleven"? And can you tell me where you got those and other great rhythms used on the album, and where I might find some lesson books with rhythms that are similar?

Gary Kasza
St. Francis WI

A. Many thanks for your compliments. In answer to your first question, the groove on the song "Sea Coy" is a variation on the Cuban rhythm called a *songo*. I took the snare pattern and broke it up between my snare and hi-hat, and added a few bass drum notes.

Your basic *songo* rhythm is as follows:



With a little bit of orchestration, you get:



The groove on "Add Eleven" is not a traditional rhythm, inasmuch as it is inspired by what is happening in the guitar part. The rhythmical framework of Bill Connors' guitar part is:



The first half of the drum beat is based on this rhythm. The rest of the beat comes from what I felt would help lock it all in. Put that together with a bass player like Tom Kennedy, and you have the makings of a foundation for the majority of the song. A transcription of that groove is as follows. (Please note that you should play all unaccented snare drum notes very softly.)



In answer to your second question, I don't know of any books that offer comprehensive studies for Third World rhythms. However, the advanced books on funk drumming by Chet Doboe (427 Uniondale Avenue, Uniondale, New York 11553) offer extensive examples of syncopated beats that I think you would be interested in. I might also add that I offer correspondence lessons. Feel free to contact me at (718) 625-3889. Good luck!

COZY POWELL

Q. I have been a fan of yours since your hefty, acute, and splendid performance in Tokyo in 1977 as a member of Rainbow. On the tune "Whole Lotta Love" from the *Forcefield* album, your playing at the end of your solo sounds as if you are playing double bass drums—while constantly stomping the hi-hat at the same time! Now,

even as a layman, I know it's impossible to play two bass drums and a hi-hat simultaneously, so would you mind clarifying what was going on?

Ariel Nobuo Tomita
Yokohama, Japan

A. On that particular track, the album's producer, Roy Fenwick, asked me if I minded playing the solo section with a

ALAN WHITE

Q. I have been a fan of Yes for a number of years, and find your drumming style to be among the tightest and most creative I have heard. There are several aspects of your style, however, that I find particularly inspiring.

On the group's earlier albums, like *Fragile*, I noticed no use of electronics in your style. Recently I have heard a tasteful addition of electronics to your setup on the 90125 and *Big Generator* albums. I especially admired the short-scale roll after the second chorus in "Changes" and the distant-sounding riff that opens "Owner Of A Lonely Heart." Do you now employ an entire electronic setup or a combination including acoustic drums? Also, has your cymbal arrangement changed to accompany these changes in your set?

The inventive use of odd times is one of the most unique aspects of your style. The light snare accents in the beat during the solo of "A Venture" and the off-beat rhythms during much of "Perpetual Change" are particularly musical. I have tried to transcribe these two charts but have experienced great difficulty. Please try to explain these signatures, which must be quite complex to play. If you have any tips about learning and practicing odd times, they would be very helpful. Your style has meant a lot to my development as a drummer and musician in the past; I am sure that this will continue into the future. Thanks!

J. M. Bernson
Easton PA

A. Thanks very much for your questions and for your compliments. However, to answer your first question accurately, I must point out that it was Bill Bruford who played on the group's early albums, including *Fragile*. I joined the band in July of 1972, and I've been experimenting with electronics as far back as 1975. However, my first love has always been the acoustic side of drumming. It was not until 1982 that I seriously got into developing a relationship between acoustic drums and electronics. I now use the Dynacord system with two ADD-ones MIDled together and triggered in three different ways: contact mic's made by Drastik Plastik, acoustic mic's from May-EA, and pads by Dynacord.

I approach odd time signatures with the same attitude as I do straight time: They only work when they "sing" as well as when in straight time. Thanks again!

sequencer running through the track. He used claves and percussion at the start of the track, and liked the hi-hat running through to the end. Unfortunately, an operation to have an extra leg grafted on for live duplication of this effect is unavailable at present, but playing two bass drums and a hi-hat simultaneously will be "on" when it is! Cheers!



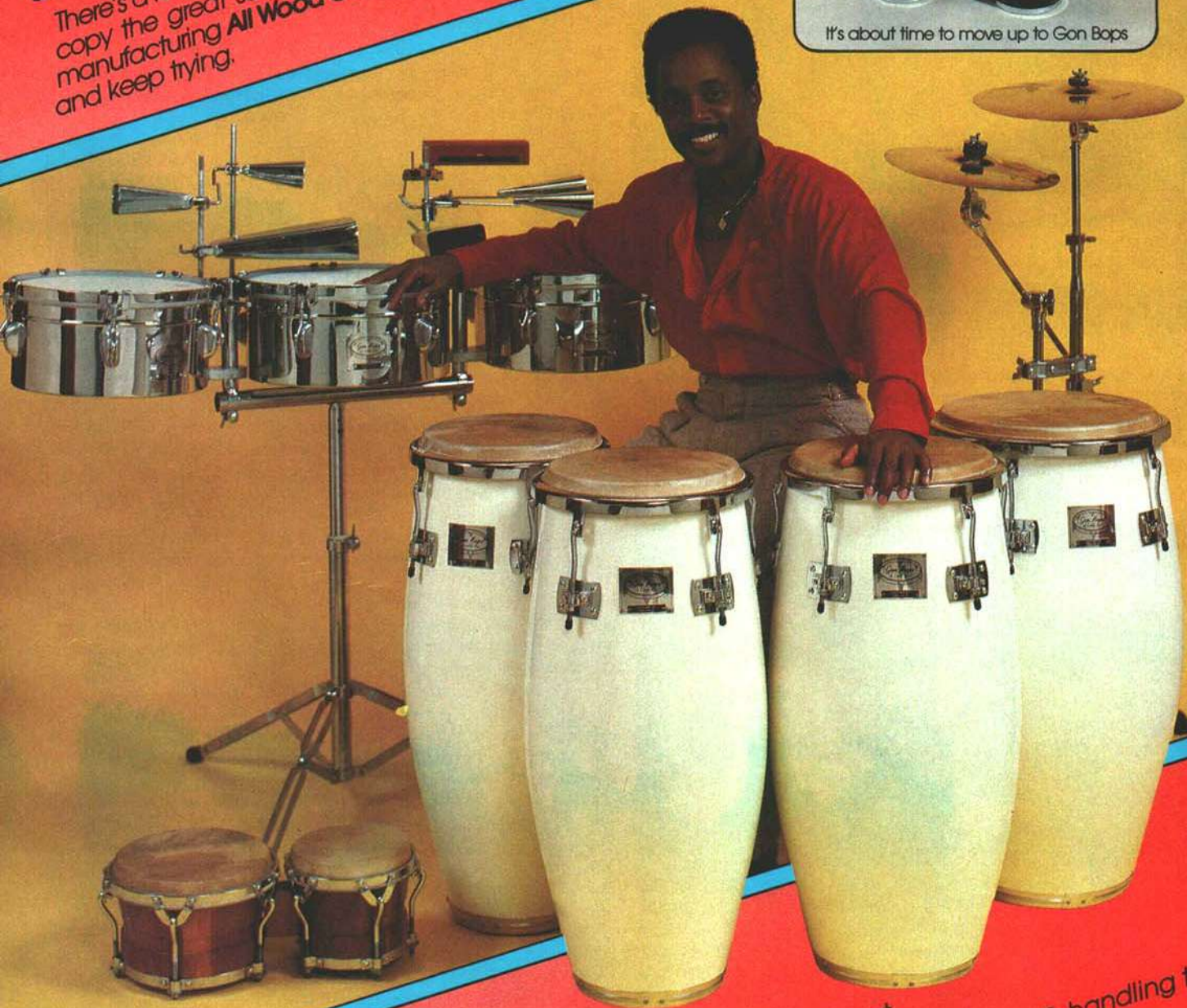
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IT'S QUESTIONABLE

Q. Enclosed is a picture of a brass-shelled, copper-rimmed marching snare. I'm having trouble finding a date of manufacture on this piece (not to mention getting heads to fit the 14 1/4" rim). The badge around the sound hole carries the following information: Clemens Kreher, Tromelfabrik, Marienberg 1.S. Can you provide me with any information on this drum?

K. M.
Atlanta GA



Q. I recently came across an old snare drum with calfskin heads. There are no logos or dates, inside or out. The vent hole still has the metal grommet in place. The drum has single-tension clawhooks and no snare throw-off lever—only a knurled tension knob. The snare wires look like bass guitar strings, starting at the knurled knob and looping through a plastic plate for a butt plate. Six strings are thus mounted to create a total of 12 snare wires. There is a Rogers key clipped to the side, but any key fits. There is a crown stamped on the calfskin batter head that simply says "drum-head," and a green canvas strap for carrying purposes. I have enclosed a picture of the drum, and would be very interested to know its brand, age, and approximate value.

M. N.
WellingtonKS



A. We sent both photos and descriptions to William F. Ludwig, Jr., who provided us with the following answers: "The first drum measures 4" in depth and between 14" and 15" in diameter. The shell is of brass and the hoops are steel (the copper color is a finish). The strainer is a steel tension adjustment bolt mounted on the batter counterhoop. The leg rest is typical of the military drums used in the German army at the turn of the century. That would place the date of this drum at about 1905 to 1915. The carrying hook has the typical German three hole positions to vary the angle depending on the desires of the performer. The drum was carried in the waist-high position and flat to allow for 'goose stepping' as performed by the troops when passing the reviewing stand. Clemens Kreher, of Marienberg, Germany, was a well-known turn-of-

the-century manufacturer; the word 'Tromelfabrik' engraved on the nameplate stands for 'Drum Factory.'

"The second drum is a 10x14 single-tension snare drum common to all the drum manufacturers during the first half of this century as a 'starter' or 'beginner's drum.' It looks like a Rogers drum; the wide double claw hooks peg it as in the Rogers category. It is most likely of three-ply construction with interior glue rings. The external veneer is a thin sheet of mahogany; the hoops are rock maple. The snare strainer is of the adjustable-screw type, as described, rather than any sort of throw-off. This was a deliberate attempt to keep the drum low in cost, since throw-offs require a number of machined parts and thus raise the cost of a drum. The drum was probably made between 1947 and 1951. It is worth about \$50.00 at the present time. The crown stamp is the old logo of the White Eagle Rawhide Company, of Chicago, Illinois (now no longer manufacturing calfskin drumheads)."

Q. I recently purchased a Pearl World Series drumset in Pearl's "Coral Red" lacquer finish. I'm wondering what to do to preserve the finish. Also, if I were to scratch or hurt the finish in any way, would Pearl be able to refinish the drums?

FM.
Philadelphia PA

A. The best way to preserve the finish of a drum is to handle it carefully, and protect it with a case while in transit. This avoids nicks and scratches. In terms of cleaning or polishing the finish, a good spray polish of the Pledge variety usually works well, as long as it is used sparingly and not allowed to build up in the cracks and crevices of lugs and other hardware. It's generally best to spray one's cleaning cloth, rather than spraying the drum directly. If you leave your drums set up for long periods of time, either at home or on the job, you should cover them with sheets, blankets, or some other sort of protective covering to prevent them from becoming dusty or coated with the greasy film that can build up quickly in a nightclub environment. This covering will also prevent the color from fading due to prolonged exposure to sunlight, should you be set up where such light can strike the kit.

Under normal circumstances, Pearl cannot offer refinishing services, other than as a warranty repair. This is the case with most major manufacturers, who are simply not set up to handle what amounts to a custom service order from a single individual.

Q. I'm interested in learning more about African, Latin, and various other percussion instruments that might give a different edge to a drum solo. Do you have any suggestions on some instruments I should try?

L.H.
Reading PA

Q. There is a tremendous variety of ethnic percussion instruments available on the market today, along with some contemporary instruments that are not the products of any particular ethnic culture. Your best bet would be to obtain the catalogs of some of the major manufacturers of such instruments, and then perhaps get in touch with those manufacturers for details about particular instruments that interest you. A partial list of such manufacturers would include Pete Engelhart Metal Percussion, 2815 Cherry Street, Berkeley, California 94705; Fredrico Percussion, 152 Lancaster Boulevard, Mechanicsburg, Pennsylvania 17055; Gon Bops of California, 2302 E. 38th Street, Los Angeles, California 90058; JOPA Percussion, 3114 Quentin Road, Brooklyn, New York 11234; Latin Percussion (LP Music Group), 160 Belmont Avenue, Garfield, New Jersey 07026; Meinl Percussion, c/o Samson Technologies, 485-195. Broadway, Hicksville, New York 11801; Mid-East Manufacturing, 2817 Cameron Street, Melbourne, Florida 32901; OM Percussion/J.W. Stannard Company, 627-E Pinellas Street, Clearwater, Florida 33516; Rhythm Tech, 511 Center Avenue, Mamaroneck, New York 10543; Tropical Sounds/Laniakea Productions, P.O. Box 760, Haleiwa, Hawaii 96712; and Vaughncraft Percussion, Rt. 4 Box 63-A, Ottawa, Kansas 66067.





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Photo by Neil Zlozower

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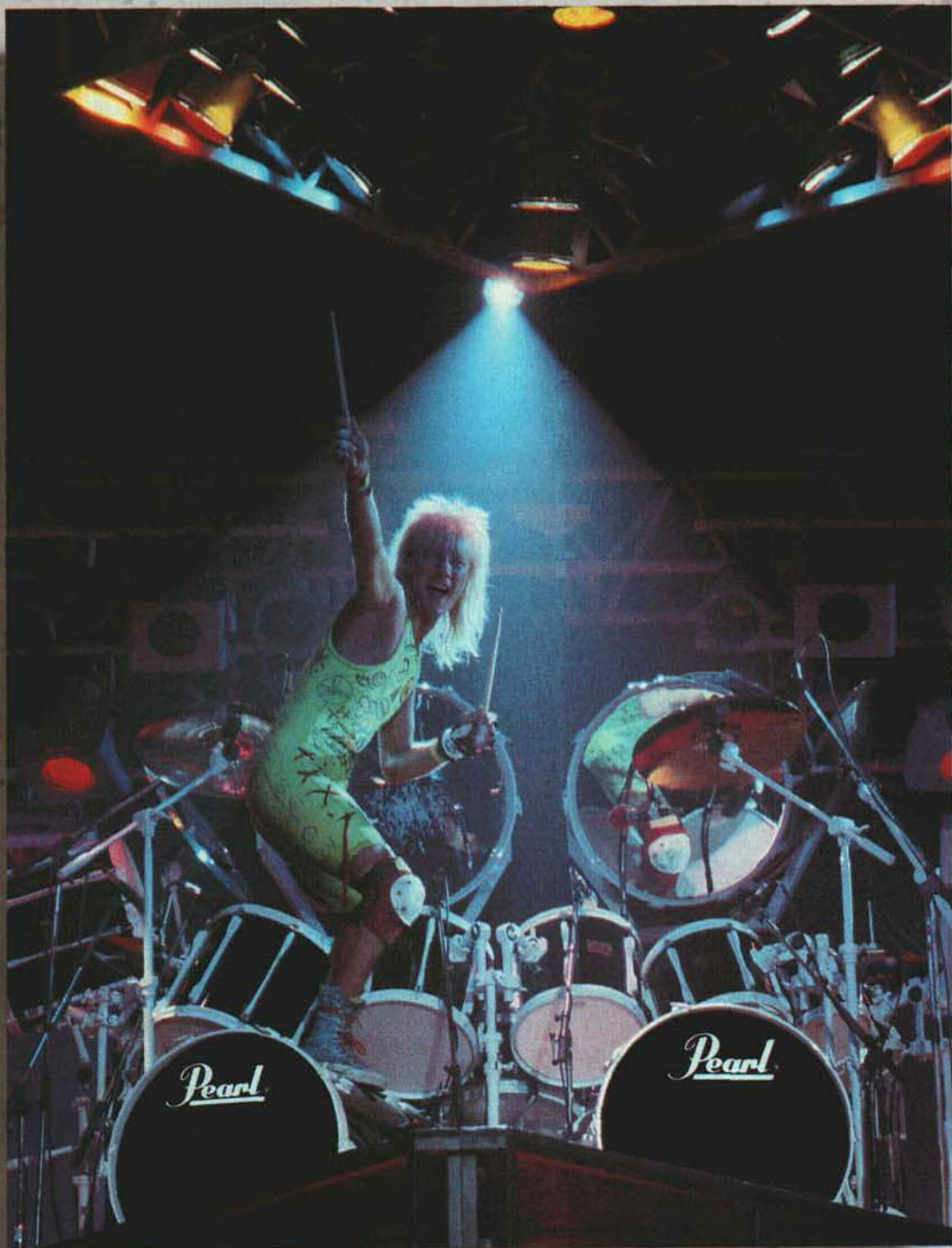
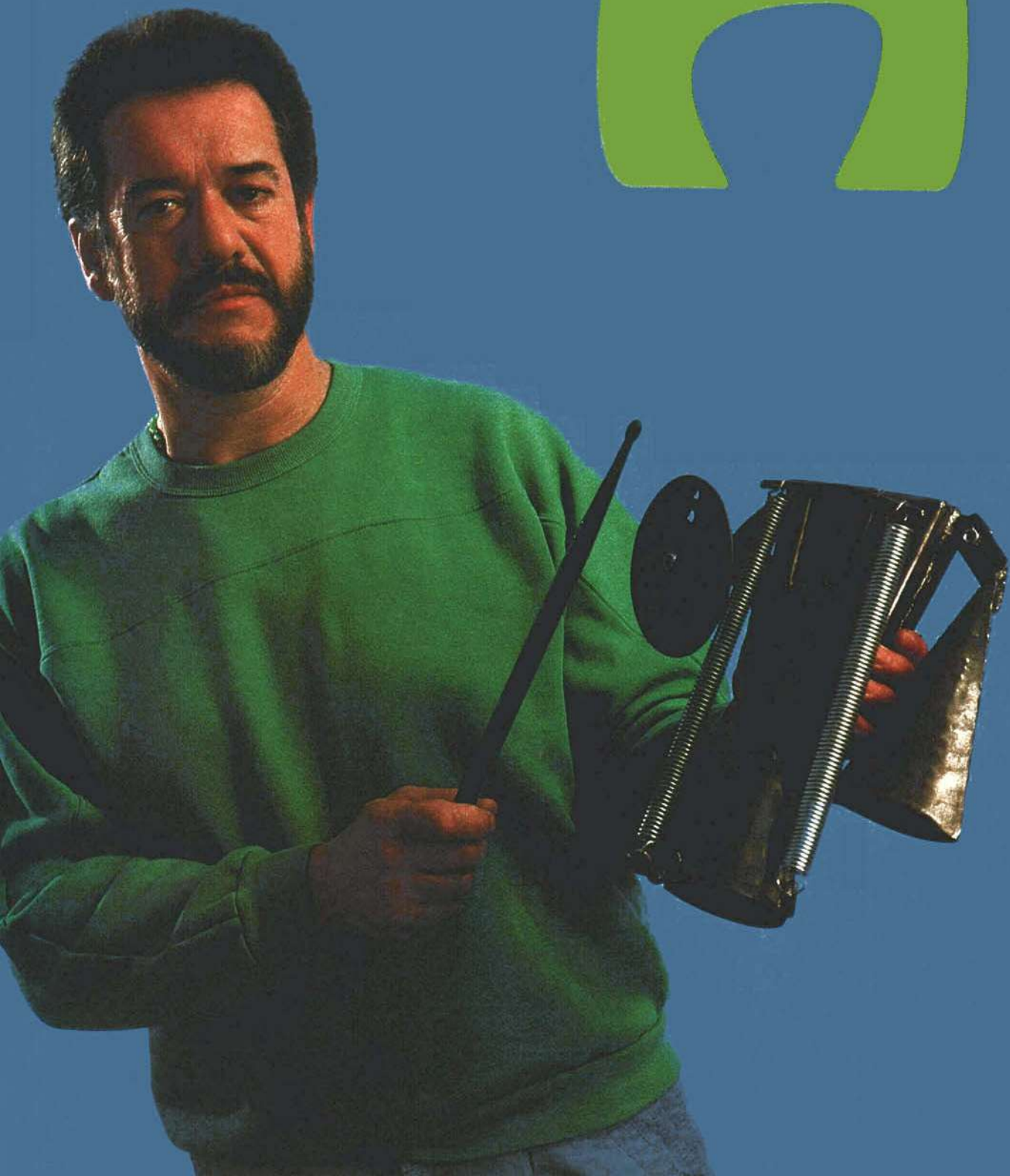


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AI

AIRTO

by Rick Mattingly

He doesn't look as wild these days. His hair is close-cropped, his beard is trimmed and neat, and he tends to keep his shirt on. Seeing him step out of an elevator in a midtown Manhattan hotel, one would never associate this somber, rather distinguished looking individual with the person who was known as the "wild man of percussion" in the '70s.

He is still a formidable presence, however. As he walks across the lobby, he projects an image of quiet power. His facial expression is serious—in fact, he looks a little mean—and he has that street-smart attitude that lets you know that he is aware of everything around him.

But if a lot of the external flamboyance is gone, it has been replaced by something stronger on the inside. His passion—about music as well as about life itself—has intensified. In conversation it is usually concealed under his laid-back Brazilian manner, but it often slips out, either in the intensity with which he speaks about things that matter to him, or simply in the way his eyes light up.

"I'm very happy with myself about what I'm doing now," he says. "I'm not doing drugs or getting drunk anymore, and I'm feeling better than I felt when I was 20. I wake up in the morning and my energy is real positive. I'm excited about the way the band sounds, about the way Flora is singing—about everything. I still feel like I am coming up with things that nobody has done before, and it feels good to be able to do that."

That's what he's been doing all along. It started at age 16 in Sao Paulo. Airto Moreira already had a variety of experiences behind him, but it was with his group Quarteto Novo that he decided to combine the drumset with a variety of percussion instruments, in order to explore rhythm and color to its fullest extent. At that time in Brazil, no one did that. You were expected to specialize on a single instrument—be a tambourine player or a caxixi player or a drumset player or whatever. A lot of musicians resented Airto's approach of playing everything, because they felt that he was trying to take work away from other percussionists.

But that wasn't his only sin. He was also blending in other influences—especially American jazz—with the traditional Brazilian rhythms. Ultimately, he found his greatest acceptance with American jazz musicians such as Miles Davis, Weather Report, and Chick Corea, who gave Airto the proper setting in which to combine his Brazilian feel with a variety of other elements.

For the past two decades, Airto has been in demand for everything from contemporary jazz, as in the musicians cited above, to pop music, including such artists as Paul Simon, James Taylor, and Aretha Franklin, to numerous soundtracks and jingles. He has also led his own groups, and for the past several years has co-led a band with his wife, singer Flora Purim.

But despite all of the records he has played on, you haven't heard Airto unless you've heard him live. That's where it all comes together: the techniques and the feel; the rhythms and the colors; the passion and the humor. You begin to understand that music is about communication between the performers and listeners, and that the instruments and techniques are of secondary importance. Airto doesn't just give you songs and rhythms, he gives you his soul.

RM: When we were setting up this interview over the phone, you were telling me how happy you are with your current band.

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ALL THE RULES."**

Airto: Right. Actually, for the past two years a lot of good things have been happening, and one of them is the band. They are all Americans, and we have been playing some very nice Brazilian music. It's working out better than when we had mostly Brazilian musicians. The rhythms sound better. It's a lot more open than if we just played that specific Brazilian thing. I like to be able to play different rhythms and moods in the same song, because music is not a solid element. Music is feeling. It's in the air—a matter of vibrations. So the rhythms feel better now. A lot of it has to do with the drummer, Mike Shapiro.

RM: In the past, you've had trouble finding American musicians who could get a good Brazilian feel.

beat. The Brazilian way is to separate those beats. A lot of American drummers can't even hear the difference, but it's a big difference.

RM: It's that thing about not just playing the notes, but also observing the space between notes.

Airto: Yeah, that's the case. See, the Brazilian way is different because it's more lazy. When Americans play, they push a little bit. But with Brazilian beats, in order to sound good you have to lay back. It's almost like the old jazz—the swing era. It was almost behind the beat, but it *wasn't* behind the beat. That's a big difference, because if you really nail a rhythm, it doesn't sound as good.

RM: Where did you find these guys?

Airto: After a trip to Brazil a couple of years ago, I came back thinking that it was time to change bands, because it's good to get new people from time to time. So when I got home, Flora told me about this local band in Santa Barbara that was backing up a singer. So I went to hear them, and they sounded pretty good. I talked to them, and they liked the idea of working with me and Flora. I wasn't going to hire the drummer, though. I was going to play drums myself and have a lot of percussion around the drumset so that I could combine the two.

RM: Which is what you used to do in Brazil.

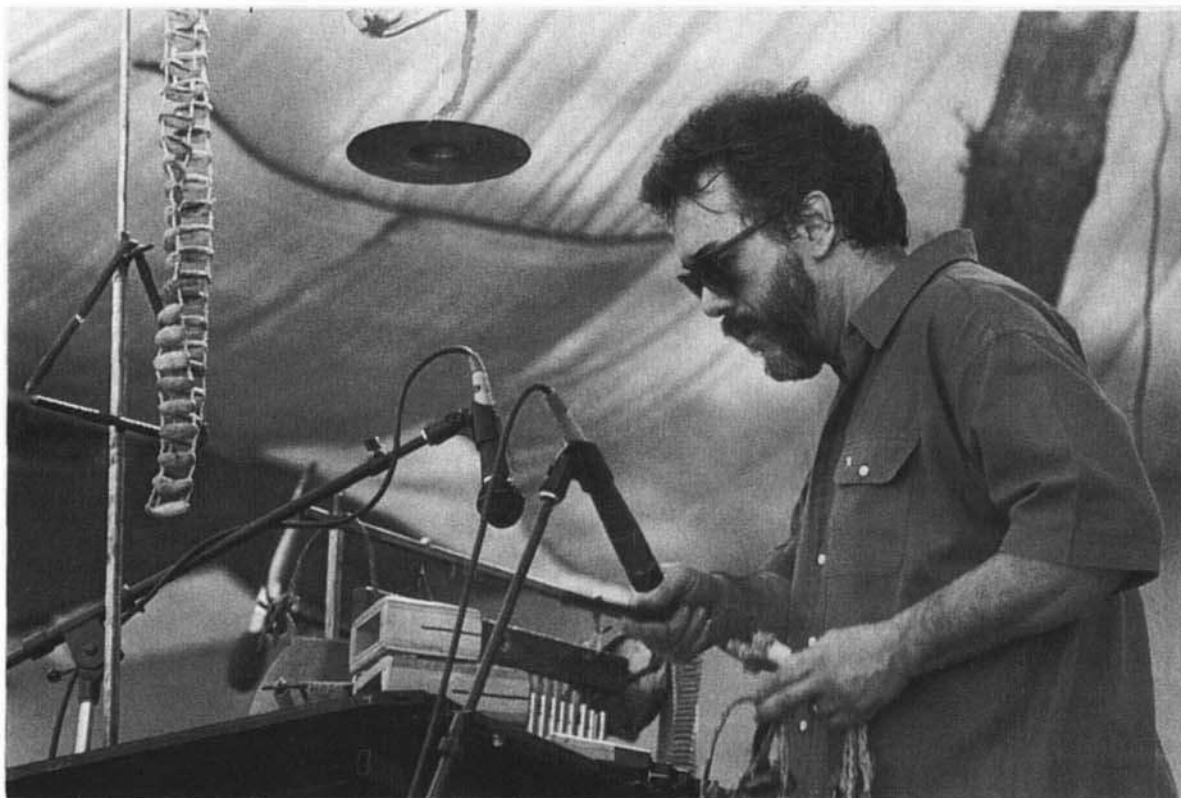


Photo by Tom Copi

Airto: That's right. But Mike was able to hear the difference, and now he can get that feel.

RM: Is there any way that you can explain it in words?

Airto: Let's say that you're playing the samba beat. Most American drummers put the two bass drum notes too close to each other, and it almost sounds like one

Airto: That's right. So I thought, "Well, I'm going to do that again." I figured we could save a little money by not having a drummer and a percussionist. So I had that in mind. But then the drummer, Michael Shapiro, came to my house and talked to me. He actually lived just a couple of houses away. He told me that he really

wanted to play with me, and he was very open. Actually, he did the same thing I did with Miles. I told Miles that I wanted to play with his band, and Miles said, "You won't make any money." And I said, "That's okay; I'm not making any money anyway because I'm not working." So Mike came to my house and said, "If you don't want to pay me, you don't have to. But I want to play with you."

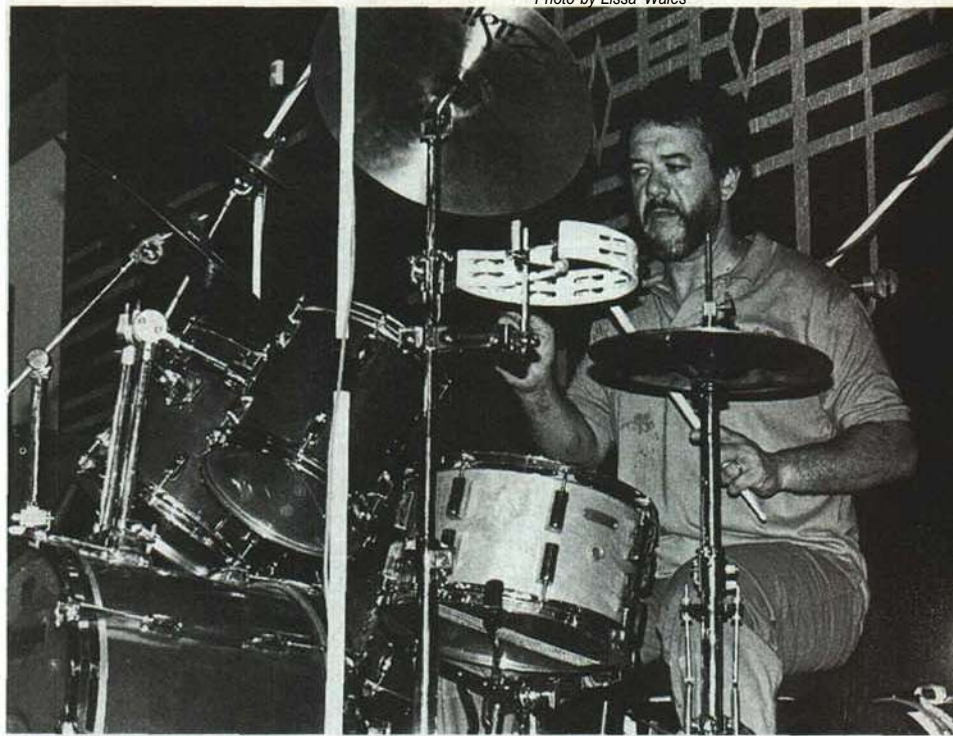
RM: He wanted to study at the school of Airtio.

Airtio: It was incredible. I looked at him and kind of saw myself when I was a young guy. So I said, "I'll give you a shot. If you play the way I need you to play, and you understand the music the way I need you to understand the music, then I'll hire you because of your attitude—not because I need a drummer." He turned out to be a good surprise. He learned all of the rhythms, and he was even going to other Brazilian drummers to learn things. He's learned some of the new "hip" things from Brazil—things that I don't play because I'm not crazy about them, but that Mike should know how to play because they're new and he's young. Mike is learning like crazy right now, and I love to see people like that—people who want to learn and who go for it. You know, everybody wants to learn, but not everybody wants to take the time. But instead of going to a movie or hanging out in the park, you go to see another drummer, and you talk about things and learn things. That's very important when you're young, and this guy has got that desire to learn.

So I'm really happy with this band. I don't have to keep my eye on everybody because they are in touch with us on stage. They are not sitting there with their eyes closed, and they're not looking at women in the audience. When Flora sings softly, they immediately play quietly behind her. I don't have to give them a mean look or give them little signals. I can trust them to do the right thing.

RM: You have started using electronics within your setup. Let's talk about that. Five years ago, when we started working on your book [*The Spirit Of Percussion*], you did a chapter in which you warned percussionists not to get involved with electronics. But a couple of years later, when we were making final corrections prior to publishing, you decided to delete that chapter. Now you're actually using electronics yourself. What has changed? Have electronics changed, or have you?

Airtio: I think electronics is still the same. I changed my way of seeing things. The reason that I wanted to tell people not to go into electronics was because I was afraid that they would stop being players and just think about electronics all of the time. I had seen great keyboard players like Chick Corea and Joe Zawinul



actually stop playing to change settings. I didn't want to do that, because as soon as the first note of the music starts, you have to be on. You can't stop and turn some knobs, because then you aren't playing anymore. If you just want to be a guy who programs machines, then okay. But if you are a *musician*—a player—then I didn't think that you should fool around with electronics because you might forget how to play.

But little by little I started seeing other musicians using electronics, and I started wishing that there was something I could do to update my sound a little bit. I wanted a few of the "today" kinds of sounds, but I didn't want to have to stop playing and push buttons. I didn't know how to do that, though; I didn't know what to buy or where to start.

Then I went to Brazil, and I went to one of the spiritual sessions that I always go to when I'm there. I was talking to this woman who is a very strong medium, and suddenly she looked at me and said, "You have to improve what you're doing." I said, "What?" She said, "I just felt like saying that to you. It was an inspiration. I don't know what it is you are supposed to do, because I don't know anything about playing music. But I know that if you don't make a change and improve yourself, you are never going to go any further than where you are now."

So I was very puzzled. I was trying to figure out what I could do to improve what I was doing. At first I thought that I should practice, but then I decided that practicing wasn't what I needed, because that would just make me able to play faster or something, but it wouldn't really change what I was doing musically. But then it hit me: electronics. I felt that was what I needed to learn about.

So I came back from Brazil, and like I told you, the



Photo by Lissa Wales

first thing I wanted to do was get a new band. So I did that, and I also got Mike Shapiro. Mike and I were talking about ideas one day, and he said, "I have a drum machine, and I can sample things and trigger things. If you want to use my electronics, you are welcome to do so." It was like the sun coming out. All of a sudden I had somebody who could teach me what I needed to know. It was like when I started to work on my drum book and I had Danny Gottlieb to help me put my music on paper—someone who understood me. And now here was Mike, who suddenly appeared when I needed someone to help me with electronics.

So we started working with the stuff, and I got very interested in the whole thing. We sampled a lot of my sounds, and he hooked it up so that I could hit an *Octapad* to get those sounds. But I didn't like hitting a piece of plastic and having the sound come out of

instruments, I can hit that instrument to trigger a sound, and I'll get both sounds. Maybe that would sound good." So we tried it and it was okay.

RM: Give me an example of some of the sounds you are using.

Airto: One of the sounds I'm triggering is a bird call, which I trigger from a small wooden block. If I want that sound, I can just hit the wooden block and get it, without having to pick up a bird call, put it in my mouth, and play it. That was always a drag, because I would hear a place for a bird call, but I would have to stop playing whatever I was playing, put that instrument down, pick up the bird call, and play that. By the time I did all of that, it might not be the right place for a bird call anymore. But this way, I can reach over and hit the block with a stick, and I can keep playing something else with my other hand.

I've also got a sample of my voice going "huh" at a very low pitch—sort of like a moan. It sounds like a Brazilian surdo. I usually can't carry a surdo when we go on the road because it's too big. The airlines charge extra money for it, and a lot of times the stages we play on are too small. So now I can use that sound without taking up any extra room.

So the electronics are helping me with new sounds. The system is very simple to use. I have a box with knobs on it, and I can just turn on a sound before the music starts. That way, I can keep playing. And I'm still playing real instruments, but sometimes I get two sounds out of them: the actual sound of the instrument

"THE MOST TRUTHFUL WAY TO MAKE A LIVING AS A MUSICIAN IS TO PLAY FOR THE PEOPLE."

speakers that are over there someplace. He brought in some different kinds of pads, but I didn't like any of them. Then I noticed that he was using contact mic's on his drumset to trigger sounds, so I said, "Maybe if we put contact mic's on some of my percussion

and the sampled sound. It's fun, because I will be playing, and all of a sudden you hear a bird sound or a water sound. I sometimes see people in the audience looking around, like, "Where are those water sounds coming from?" They just see me hitting my percussion instruments, but they don't see me hitting any pads or using any machines or anything. I just have to be careful not to use those things too much, because it's fun to do that, and I sometimes feel like a kid with a new toy.

RM: So you've made peace with electronics.

Airto: For the most part. Of course, there can be problems with electronics. You can't rely on it unless you have a technician with you who's on top of it all the time. I don't even try to use it on one-nighters, because sometimes it hasn't worked right and Mike has to stop playing and run over and adjust something. So I only use it if we're doing at least three nights in the same place, because then we have time to check everything out and make sure it's working.

But other than that, I'm glad that I got involved with it, and I'm glad that I can still do something that I wasn't able to do before. I also feel good about the idea that other percussionists will be inspired by what I'm doing, and they will improve on that. The idea is to inspire people to do something even better than you do it, because that's how you pass your knowledge on to other people. So I'm excited that I can still come up with something new that will help and inspire other people.

RM: Although the way you are using electronics now is new, I would argue that you've been using electronics ever since you began using microphone effects to enhance your tambourine solos.

Airto: Well, that's true actually, because in order for you to hear all of the sounds I'm getting from the tambourine, I would either have to play right next to your ear or else use a microphone. So it's a matter of knowing how to use the microphone to project the different sounds—when to hold the tambourine close to it, when to hold it farther away. So I guess that's using electronics.

RM: Although, when people talk about "electronics" these days, they are usually referring to synthesizers, computers, and so on. In fact, an electric bass plugged into an amplifier is almost considered an acoustic instrument now.

Airto: Oh yeah, electronics today is...I went to the NAMM show, and I was just spaced out looking at all these things. There was a guy playing a bass that sounded like a guitar, and a guitar that sounded like bass, and all of these electronic drums. I felt like a primitive man in that place. They have all these machines so that you play one pattern, and then that keeps playing while you play another pattern, and then you build another pattern on top of that, and so on. That's not *playing*. The purpose of that is to construct patterns. And then I saw these two guys who were shaking these little tubes that had wires coming out of them. It

sounded like conga drums and timbales.

RM: Those are called *Airdrums*.

Airto: I felt really out of place, to be honest with you. It's just my judgment, but I don't understand why a guitar player wouldn't want his guitar to sound like a guitar. Finally I found Pancho Sanchez and some other guys in a booth, jamming on some real conga drums. The other real thing I saw was Peter Engelhart's metal instruments.

RM: While we're still on the subject of electronics, I want to ask you about something that surprised me. There's a song on *The Magicians* album called "Bird Of Paradise" on which you are listed as having used a drum machine. Somehow, I never expected you to do that.

Airto: When we wrote that song, it was going to be used for a pop dance music record that Flora was going to make for a company in California. That project never happened, so we used the song on *The Magicians*, but it was originally recorded for that dance music album, and the only way the song really worked was with drum machine. I went to the rehearsal thinking I was going to play drums. But when I got there, they were fooling around with a drum machine, and they asked me if I could program a rhythm on it. So they showed me which button was the bass drum, and which one

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Photo by Lissa Wales

GILSON GLAVIS

Squeeze is a band from London whose two frontmen/songwriters, Chris Difford and Glenn Tilbrook, have been hailed in certain circles as "the new Lennon and McCartney." Without belittling Chris and Glenn's contribution to rock music, this is perhaps rather extravagant, because you couldn't create the success of The Beatles without recreating all the conditions that made that success possible, and in a changing world, to do that would be impossible. However, apart from having a pair of highly gifted and distinctive composers in the band, there are other parallels to be drawn with The Beatles. Squeeze is a band who represent the best in English "pop" music in their time, and who, despite being very English in style and approach, have found a considerable following in America. Drummer Gilson Lavis says, "It's really exciting; they seem to have taken us to their hearts. I think there's a 'postcard from England' feel about it. There are radio stations in America that are devoted entirely to playing albums, while in England you just get occasional album shows. We get a lot of airplay, and people take the time to work out what Squeeze is about, rather than just thinking of us as a three-minute pop band. We have relevant and intelligent things to say about the world around us, but we try to do it in a three-minute pop format."

In addition to Difford, Tilbrook, and Lavis, the current lineup is completed by Keith Wilkinson on bass, Andy Metcalfe on keyboards, and original member and keyboard player Jools Holland. As far as British audiences are concerned, Jools is probably the best-known face in Squeeze, because he is also the presenter of English TV Channel 4's rock show, The Tube.

Gilson Lavis describes himself today as "a recovering alcoholic." For those of us whose ultimate dream is, or has been, to be in a hit-making band, it is incredible to think that while Squeeze was slowly rising between 1976 and 1982, Gilson was slowly sinking as the alcohol took a stronger hold of him. He reached the stage of hating what he was doing: It became "just a job." Sometime after the band split in '82, he gave up drumming altogether. But the fact that he was invited to join the reincarnated



A New

by Simon Goodwin



Photo by Ebel Roberts

Lease On Life



Squeeze in January '85 is a clear indication that his colleagues valued him as a musician and as a person, regardless of his problems.

This piece could be subtitled "How Gilson Lavis Overcame His Problems And Rediscovered The Joys Of Drumming," but if you are beginning to think that it sounds a bit sordid, don't be discouraged. Gilson has got the experience of a 36-year-old, with the energy and enthusiasm of a 19-year-old. His "new lease on life" during the past few years has meant so much to him that he hasn't wasted a minute of it. He comes across as being cheerful and ebullient, with a wry and highly entertaining way of talking about his past experiences—good and bad. Lavis has immersed himself so completely in his art that he has much to say that is original and thought-provoking.

SG: What motivated you to become a drummer in the first place?

GL: The earliest motivation that I can think of was wanting people to like me. Being in a band seemed to be a good way of doing that; I thought that people liked people in bands. There was a group at my school that had about 17 lead guitarists and no drummer, so my best way in was to become the drummer. I started playing with a pair of my mother's knitting needles on an old banjo with the neck broken off, and the first thing I learned to play was "Wipeout." But after a while I got quite into it. The idea of only using drumming to make friends with the opposite sex slipped away, and I actually wanted to be a serious drummer. I remember telling my careers master at school that I wanted to be a musician, and him laughing derisively and saying, "No, we'll find you a proper job." So the next thing I could think of was being a ladies' hairdresser; I thought, "There's no way they can find me a job doing that," but they did. I became an apprentice hairdresser for about six months, then I packed that in and looked for work as a drummer.

SG: Had you had any lessons by this time, or were you self-taught?

GL: I had about half a dozen lessons when I was about 14, with a chap in London named Freddy Wells, who was a really good big band drummer. He taught me how to sit and how to hold the sticks, but I was a big-headed bugger and I thought I knew it all. Once I knew how to sit, hold the sticks, and tune the drums, I thought that was all I needed to know, and I said, "Right, I'll teach myself now." And I did; but perhaps it took me 10 years longer than it would have if I'd continued to go to lessons.

Anyway, in at the deep end, I went up to Glasgow to join a band called The Bo Weavals, who much later would become The Alex Harvey Band. It was my first taste of rock 'n' roll, and quite a culture shock that was—coming from a middle-class suburban family in Bedford and going to live in a battlefield in Glasgow. But all I wanted to do was play, and it was very difficult to find a band near home. It only lasted about six months, though; I got very homesick. I was only 15, and it was all too much for me at that tender age. I remember long, heartbreaking phone calls to my mum, saying, "I want to come home."

SG: Were you working, or were you destitute?

GL: I was working steadily, playing the rock circuit in Glasgow and Edinburgh. The other people in the band were about 22 or 23, and they used to push me around. It was all fairly horrible, looking back at it, but it was a great education, and it certainly steadied me for what was to come.

The next thing I did was to move back to Bedford and form my own band called The Gil Lavis Four, which was a bit of a front, considering I was only 16 at the time. But I fancied my chances in those days. We went off to Germany and played the American bases, which was pretty much run-of-the-mill. That's how most professional bands without recording contracts used to make a

living. It was hard work. If you were lucky enough to be in one club, you'd be doing something like six sets a night—45 minutes on, 15 minutes off. But there was one gig we did where we played in the EM club from 7:00 to 10:00, moved the gear to the NCO's club and played until 1:00 AM, then moved *again* to the Officers' club, where we played until about 3:00 AM. Then we'd move back to the EM to start all over again the following evening. We had to be a fairly all-encompassing band, because we'd start with the usual rock stuff, but by the time we were in the third club, we'd be doing things like "Misty."

We ended up playing in a club called The K52 in Frankfurt, which was a very weird setup indeed! A lot of British bands in Germany used to find themselves without any money, having been ripped off by the agent—which used to happen all too often—and they'd wind up in the K52. There was a stage at either end of this club, and two hard-up bands would be working an hour this end and an hour that end. The club was open about 20 hours a day; it just closed long enough to sweep the drunks out. We lived in the dressing room at the club. We worked for our food and a little bit of cash, and we saved up to get home. One by one, people would leave to get the ferry back to England. We started off as a six-piece, and we finished with just organ and drums about four months later. Being the leader of the band, I thought that I should go down with the ship, but in the end the manager fired us because he didn't think the band was large enough.

When I got back to England, I was lucky enough to get in with an agent called Mervyn Conn. He used to bring over some well-known American artists, and he'd use me as a pick-up drummer. I can't remember too clearly how it happened, but we used to do some cabaret spots, and I think I got in with Mervyn that way. Anyway, he used to bring over people like Chuck Berry and Jerry Lee Lewis, and I did that for three or four years. It was very good experience; I was still very young, and there I was playing with all these legends. Looking back, I don't think I did a particularly good job, but I was pleased with myself at the time. I was the bandleader; I was responsible for putting together the band for Chuck Berry, for instance. And later on, when I was playing for Slim Whitman, I was the sound man and tour manager as well. It's hard work playing the drums, doing the sound, *and* roadying. That was quite a big tour, too—about 60 dates in large arenas, with everybody traveling in a coach. But for me it was a matter of earning money.

SG: What did playing with some of these "legends" teach you, as a musician?

GL: Being on stage with someone like Chuck Berry and seeing how he could manipulate an audience was a real object lesson. It was him that the audience was behind, but I was there too, and I could feel the atmosphere he was creating. I learned how to project, and not be over-

awed by large occasions. I learned how not to overplay: how a repetitive bass and snare pattern can be more effective than anything for that type of work. It's about what you can do on a drumkit in a given environment, *not* what you think you could create given half a chance. We all live in fantasy-land sometimes, but you do have to deal with reality.

Chuck Berry was an interesting character to work with. If you got too familiar with a number, he'd start changing it—*during* the performance. At the time I thought that he was just being an awkward cuss, but I understand it now. He wanted freshness. Being young and cocky, I was keen to show him and everyone else that I could handle it, that I knew what was coming next. I worked with Chuck all the time. [laughs]

One of the *nicest* people I ever worked with was George Hamilton IV. He showed me that you don't have to be a nasty bastard to get on in the music business. I loved working with him, and it was a really sharp country band that he brought over from Nashville, and for some reason they hired me. He had a regular bass player and keyboard player, but they picked up the guitarist and drummer in England. Up until that time, my idea of country music was that if you could play C, F, and G, and do it with a cowboy hat on, you were a country player. But working with George Hamilton changed that. They were brilliant; they really swung. It was an education for me, I can tell you.

SG: You were making some good money fairly early in your career, too.

GL: Yes, so much so that I was able to start a music shop in Southend called Mighty Music. There were some other people involved, and between the shop and running up to London doing some sessions, I was making quite a nice living. I was working with people like The Springfields and The New Seekers, and then coming back to see how much there was in the till. I was 22 years old, and I thought I'd cracked it. But that all went with the three-day week. You remember Edward Heath and the Unions and the fuel shortages? The businesses that went to the wall were the luxury things like musical instruments, so we went bust. They came and took all the stock; they even took my own drumkit. I'd put it in the shop to pad out the display. I wasn't intending to sell it, but when they put a holding order on the stock, my kit was included. So I was a drummer without a kit.

I went to live with my mum. My dad had died by then, but my mum, God bless her, used some of my dad's insurance money to buy me another kit. But I had to work in a London brickyard, stacking bricks. My hands were like this [*puts them into the shape of claws*], and they were sealed in

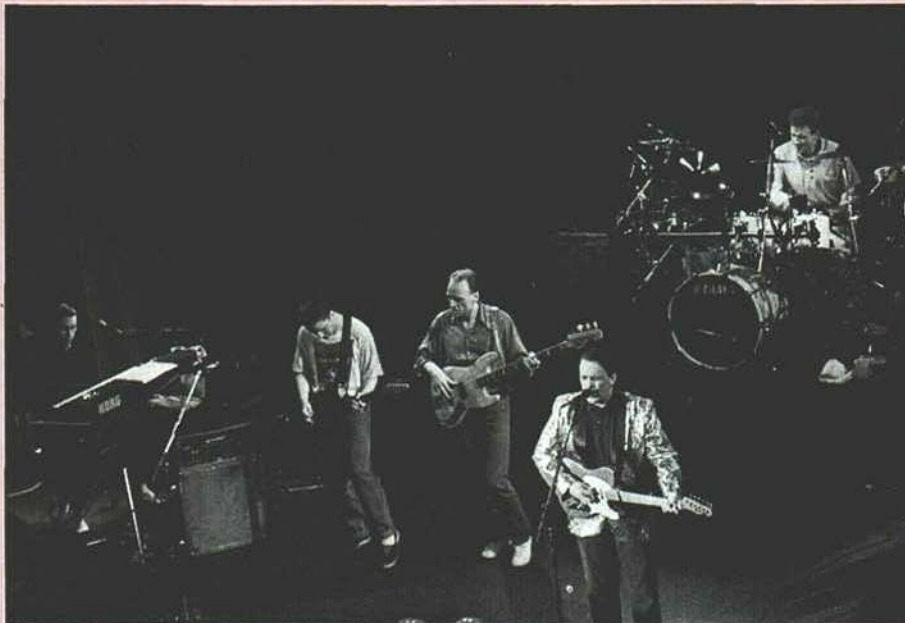


Photo by Ebat Roberts

that position from picking up bricks all day long. After a month of that, I realized that it would have to be a choice between stacking bricks and playing drums, because I wouldn't be able to do both. I tossed a coin and chose drumming; it wasn't a difficult choice. It was like starting from scratch again; all my old contacts had gone. I was looking through the small ads in *Melody Maker*, which most of us have done at some time, and I saw that there was a South London band who needed a drummer. I went for an audition, and it turned out to be Squeeze.

They were a bit raw, and I was about a hundred times more experienced than they were. It was like being a big fish in a small pond, but I could hear the quality of their songs. They had Miles Copeland as their manager, and he was paying them a retainer of £15 a week each. I thought, "That'll do me, mate." Fifteen pounds a week for

stuck out when they got into the recording environment. Muff Winwood told them they had to get a drummer who could keep better time.

SG: So Squeeze already had a foot in the door. They were recording.

GL: Yes, they were signed to Miles Copeland, mainly on the strength of Chris and Glenn's songwriting ability, and he was a pretty heavyweight manager. But nothing came of the connection with Muff Winwood. We went into the studio with him once after I joined the band, but he spent the whole time on the phone—probably setting up "proper" deals, while we were trying to impress him with our material.

SG: Had the Squeeze format developed at that time?

GL: The Squeeze sense of humor had. The tongue-in-cheek, wry humor was there. "Take Me I'm Yours," which was the first hit single, was one of the first things I learned with them. They were lacking in stage experience and in certain aspects of arranging.

We released an EP, which was produced by John Cale, called *Packet Of Three*. That title was because the punk thing was about, and it was fashionable to be rather aggressive and slightly less than tasteful. The next thing was that we found ourselves doing endless tours of Holland, playing to Dutch people who'd been smoking too

much grass and were asleep all over the place. I remember thinking that if you'd really had a good night at a particular club in Amsterdam, you'd know because the audience would be standing. Get them on their feet and you'd done it. Clapping was out of the question; they were too spaced out.

"I DON'T WANT PEOPLE TO LISTEN TO A SQUEEZE NUMBER AND SAY, THAT WAS A GOOD DRUM PATTERN. I WANT THEM TO SAY, 'THAT WAS A GOOD SONG.'"

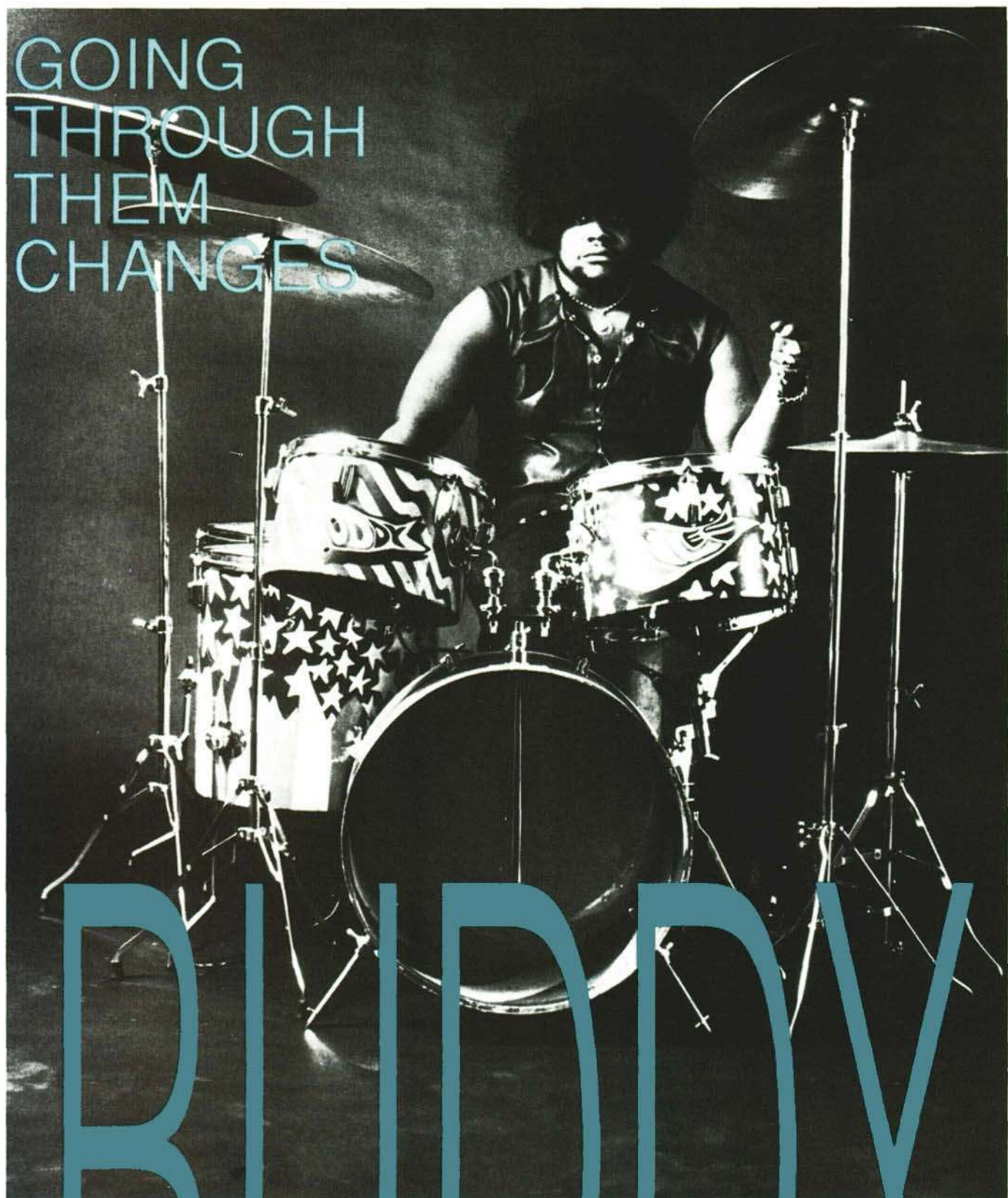
playing drums was better than £80 a week for stacking bricks.

SG: The story has it that Squeeze had been doing some demos for Muff Winwood, and he made them do a "Pete Best" on their previous drummer.

GL: That's right. His playing was of the standard of a semi-pro local band, and it

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GOING
THROUGH
THEM
CHANGES



BUDDY

Michael Ochs Archives

Talking to Buddy Miles is like paging through a rock history book. The most memorable artists he's played with over the years—Wilson Pickett, Michael Bloomfield, Jimi Hendrix, John McLaughlin, Carlos Santana—are all legends. The bands he's played drums for—the Ink Spots, the Electric Flag, Jimi Hendrix's Band of Gypsies—are firmly rooted in rock history. Many of the places he's played in the past two and a half decades—New York mid-'60s clubs like the Cafe Au GoGo and the Cafe Wha?, the Be-Ins and Love-ins of San Francisco, the Fillmores East and West, the Monterey Pop Festival—are all well-known to rock historians.

But these are not the most important things to know about Buddy Miles. I hesitate to use the term "survivor," because, Lord knows, it's been used and abused enough, its definition stretched beyond recognition. But in Buddy's case, "survivor" is the most appropriate word.

He survived a nasty drug habit. He survived two stints in prison. He survived so many changes in popular music over the years that his trademark tune, "Them Changes," is a fitting soundtrack song for the Buddy Miles Story (if they ever make the movie).

Buddy has survived and is alive and well. Today, he's busy reestablishing his career as a recording artist, vocalist, and drummer. It's a career that most people thought was finished the moment he was sentenced to serve time the second time around.

"People who thought it was all over for me are a bit surprised," laughs Buddy Miles from his home in northern California. "I might have been down, but I wasn't out."

At present, Buddy might be considered "in." The voice behind the immensely successful California Raisins commercial and the ensuing album by the same name—that's Buddy. The lead singer in Santana last year (and maybe again this year, too)—that was Buddy. The excited artist behind a brand new solo album called Back On The Tracks—that's Buddy, too. "I'm workin' hard," he says. "I'm workin' harder than I worked in a long time."

This isn't your standard Modern Drummer interview. A lot of what normally goes into one—useful information on equipment, performing hints and advice on recording techniques—are dealt with, but not in much detail. "I can't talk about all that technical stuff and all the newest equipment, because I haven't been in touch with a lot of it," Buddy says. "Anyway, I first need to say hello to those people who supported me in my good times—and bad. I need to re-introduce myself."

RS: I hear you have a new nickname, "B.R.," as in Buddy Raisin.

BM: [laughs] Yeah, that's right. Buddy Raisin—that's me.

RS: How did you get involved with the California Raisins album?

BM: It was through the California Raisin Advisory Board. The idea behind the album was to promote California raisins. Jeffrey Cohen, who wrote "Freeway Of Love" with Narada Michael Walden, and Mark Keller asked me to do the project. They came to me with their ideas about the time I was out on tour with Santana last year. They wanted me to do the vocals for the project, and I said, "Sure."

RS: It seems like the project must have been a lot of fun.

BM: Oh, it was great, even fantastic. It was the first time I had ever worked on a commercial.

RS: Are you planning to continue your career doing jingles and commercials?

BM: Well, there's interest in my doing more. And, of course, there is the California Raisins Two project. That will be another album. We must be doing something right, because the first album went gold and is on its way to going platinum. I don't know if anyone knows this, but I've also done a commercial for 7-Up, and I'm getting ready to do one for Levi's. And all this work resulted from the success of California Raisins. Amazing, isn't it?

RS: It is. There's a lot of money in jingles and commercials. It would be great if you could balance a career in that sort of thing with one as a serious recording artist and performer. Ralph MacDonald does just that quite nicely.

BM: You know, it would be fantastic for me, too. And that's what I'm striving for; that's what I'm planning to do.

RS: You also have a new solo album called Back On The Tracks. How did that project come about?

BM: I recorded that album almost two years ago. I think it's one of the best I've ever done. It has the basic Buddy Miles sound on it, but that sound has been modernized and made to fit into the '80s. It's got drum machines and synthesizers on it, but it also has a good rhythm & blues feel to it, too. It's roots music—the same kind I did in the mid-'60s—but it's got a contemporary sound. The tracks don't sound like they belong from another era or time. The record is the start of a new beginning for me.

RS: I thought you would have considered your stint with Santana last year as your new beginning.

BM: Well, in a way that was a new start for me. Maybe what I'm trying to say is that both, combined, equal a new start for me. It's just a matter of how you look at it, how you look at my life. A lot of people have asked me why I left Santana. Actually, it's a long story. Me and Carlos are the best of friends; we go back a long time. As a

MILES

by Robert Santelli



The Electric Flag

matter of fact, about a week ago we talked, and he asked me to come back into the group. I'm thinking about it. But I'm so involved with these other things I got going, like recording and writing. I'm doing a lot of things right now.

RS: I noticed you wrote all the songs except one on *Back On The Tracks*.

BM: I've always liked to think of myself as a songwriter. The only song on the album that's not mine is the James Taylor tune, "Shower The People."

RS: So, you're a singer and you're a songwriter. You're making successful commercials. Carlos Santana wants you back in his group. Do you still consider yourself a drummer?

BM: Oh, definitely. The problem is that a drummer like me doesn't get to play much these days—at least not in the studio. I mean, with all these drum machines and new sounds—when does a drummer sit down and play the drums? I was talking with Jeff Porcaro recently. He told me that much of his time in the studio lately has been spent programming rhythm machines. He still does sessions in L.A., of course. He's one of the best drummers down there. But he also gets a lot of work as a drum programmer.

RS: Do you intend to tour once your album picks up momentum?

BM: I do. I need to reconnect with people who listened to my music in the past. It's been a long time since I've made contact with them. The biggest reason, of course, has been because I was doing time.

RS: I'm glad you brought that up. I was wondering if you'd be willing to talk about that part of your life.

BM: I think it needs to be addressed. I spent some time in prison. If people don't know that, then maybe they should. I'm not hiding

anything. I was in prison; that's fact. There was a time, say, five years ago, that I had a bad bout with drugs; but I got myself back together. And I don't mind telling people about that, either.

RS: Perhaps there is a chance that you might reach someone and help that person avoid making the same mistake you did. Maybe you can inspire someone to bounce back like you did.

BM: That's it exactly. I'd love to be able to do that. There were so many positive experiences that came out of my time in prison—and some very negative ones, too.

RS: I assume one of the positive ones was putting together a prison band.

BM: Definitely. I also taught percussion and music theory in prison. And the band was cool, too. We played almost all the prisons in California.

RS: So they put you on tour?

BM: You might say that, yeah. [laughs] It was a real trip. The Director of Corrections gave me this proclamation that thanked me for what we did. I even got one from the governor's office.

RS: When were you in prison?

BM: Well, I was in twice. The first time was from 1976 to 1978. The last time was from 1982 to about '85. It wasn't for violent crimes; it was for small, drug-related crimes. My problems with the law stemmed from drugs.

RS: When you were in prison, you had plenty of time to think about what you accomplished musically over the years, and, I'm sure, what you'd like to do once you got out. What went on in your mind?

BM: There was a lot of time to think about the past and the future. It was like the Yin and Yang theory. Some of what went on in prison was good, and some was bad. I'd get thinking, and sometimes

I couldn't tell what was right with my life and what was wrong. But eventually I realized it was mind over matter. Something I learned was that drugs were a matter of choice: You either do them or you don't. I taxed myself by taking drugs; there's no question about that. I think I've been a pretty consistent person over the years. I want to get back that consistency.

RS: Did you get to play drums much when you were in prison?

BM: Oh, yeah. I had my set brought in, which I later donated to the prison in Chino where I spent some of my time.

RS: When you got out of prison and hit the streets, what were your plans as far as music was concerned?

BM: I didn't know what I was going to do. Fortunately, I landed the gig with Santana about a month or two after I got out of prison.

RS: Did you find that the music community up in the Bay Area accepted you, even though you had been away and out of touch with what was going on musically?

BM: Yes. I was accepted, and that felt good. I re-acquainted myself with old friends like Sly Stone and Bill Graham, and, of course, Carlos. My friends gave me a chance to get going on the right foot and get on with my life.

RS: Let's leave the present and thoughts of the future for a moment and go back to your youth, when you were first introduced to music and drumming.

BM: I've been drumming ever since I was nine years old. I was born in Omaha, Nebraska, and that's where I started.

RS: Why drums?

BM: Well, my mom wanted me to play a saxophone. So did my daddy, come to think of it. But the instrument didn't appeal to me that much. Instead, I'd take spoons and stuff out of the kitchen and

use them to bang on the table or the trashcans. Finally, my parents got wise and bought me a snare drum. And from then on, I taught myself how to play the drums. Eventually, we moved from Omaha to Sioux Falls, South Dakota. I guess we lived there until I was 13. My father was a musician; he played bass, and spent about 17 years in bands. One night the band he was playing in either lost its drummer, or else he couldn't make it. Anyway, my father knew that I was fooling around on the drums and invited me to play with the group that night. He didn't realize I could play as well as I did, so it really blew his mind when he heard me.

RS: Did you take music lessons as a kid?

BM: No. I'm a self-taught musician.

RS: When you were teaching yourself how to play the drums, which drummers inspired you?

BM: Buddy Rich, Gene Krupa, Cozy Cole, Chick Webb, and Louie Bellson all inspired me. My father listened to a lot of jazz; it was always on in the house.

RS: You say that as if there were another kind of music you preferred to listen to. Was there?

BM: Sure—rhythm & blues.

RS: When did the thought strike you that perhaps one day you'd become a professional drummer and make music your career?

BM: That's a good question. I don't know, but I think it was destined to happen. I played in a group with my father in South Dakota called the Be-Bops. When I was 13, I played with the original Ink Spots for a while. I also played with Ruby & the Romantics and the Delfonics and other lesser-known bands. I could see it all coming. Music was all I thought about when the future entered my mind. I didn't know what else I would do, to tell you the truth.

RS: When did you move to the Bay Area?

BM: In early '67. I was working with Wilson Pickett at the time. Just before that, in New York City, we were playing a Murray the K show. It was one of his last big Brooklyn RKO Theater shows. We did the show with Mitch Ryder, Smokey Robinson, Cream, the Who, and the Raspals. I met a woolly-haired guy with a motorcycle jacket whose name was Michael Bloomfield. Barry Goldberg was with him. They came down to the show because they were looking for a drummer. They noticed me and wanted to know who I was. At the time I also met Harvey Brooks. Michael introduced himself while I was hanging out with Ginger Baker. We called him Ginger the Pirate because that's what he looked like. The guy really looked like a swashbuckler, I swear. So, Michael invited me to go down to a jam session with him and Barry at the Cafe Au GoGo.

RS: Was this around the time you met Jimi Hendrix?

BM: No, I already knew Jimi by this time. I met him when I was playing with the Delfonics. We were up in Montreal for about six months. He was playing at a place called the Grand National; I think he was with the Isley Brothers.

RS: Did you hit it off right away with him?

BM: Meeting Jimi was an experience. In those days, he had his hair long and was wearing chains and things, but he was still wearing a band uniform, too. We jammed the first night we met. He liked the way I played because of my grooves, and said that we should keep in touch. He gave me a number in New York where I could contact him. The next time I saw him was in New York, right before he went to England.

RS: Basically, this is all background information for what you'd be doing for the next three or four years of your life. Meeting Bloomfield, I assume, set the stage for the Electric Flag. Knowing Hendrix and hitting it off musically was necessary for what occurred later with the Band of Gypsies, no?

BM: You're absolutely right. All of these things I experienced in the mid-'60s had to happen. It was destiny.

RS: Let's talk about the Electric Flag. Some rock historians have said the Flag was a band way ahead of its time. Do you agree?



Michael Ochs Archives

BM: I guess I would. I think that the Electric Flag was the best band I ever played in.

RS: Why do you say that?

BM: Because of our revelation; because of what we started. I think we were the forerunners of brass rock. We started it, created it.

RS: Why didn't the Electric Flag last?

BM: Personal reasons, drugs—stuff like that. By the way, I was not into drugs at that time. But others were, unfortunately. It was a pity, because we were a really great band. We played a lot of memorable gigs: the Human Be-Ins in San Francisco, the Love-ins, the Monterey Pop Festival. At Monterey we got three or four standing ovations.

RS: Being a part of that mid- and late-'60s San Francisco scene must have been terribly exciting. What are your recollections of those days?

BM: They were great days. I hung around with so many great musicians and bands: the Jefferson Airplane, the Grateful Dead, Santana, the Sons of Champlin, Dan Hicks & his Hot Licks. It was an incredibly tight scene.

RS: Do you think it's possible that one day a scene such as the mid- and late-'60s San Francisco scene could spawn another explosion of great bands?

BM: I think so. And I think it would probably happen on the West Coast. Everyone migrates to California; it's just the way it is.

RS: You mentioned before that you were hanging out with Ginger Baker when you were in New York in the mid-'60s. Did you hang out with other drummers?

BM: Well, whenever I could, I hung out with Keith Moon, Bernard Purdie, Cozy Powell, John Bonham...everybody knew everybody else back then.

RS: Did you find that, by hanging out with so many great drum-

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REMEMBERING

Dave Tough

by Burt Korall

Saturday afternoon at the Paramount Theater in New York City. The year: 1945. The place was crowded for that time of day. The word was out about Woody Herman's First Herd. George Simon's review of the band in *Metronome* was an exclamation point. Frank Stacy was equally enthusiastic in *Down Beat*. The other trades and local papers sensed Woody had a winner. So, naturally, everyone wanted to pick up on this phenomenon.

A friend and I slid into seats in the orchestra section of the theater as the stage show was about to begin. The theater grew dark. A bluish light hit the rising stage as the Herman band rose out of the pit, playing Woody's familiar theme, "Blue Flame." When the 16-piecer hit stage level, it exploded into "Apple Honey" and immediately displayed great ensemble power as it dashed through this up-tempo "head" arrangement. My eyes were on the little drummer. Musicians around town insisted he was the heartbeat, indeed the energy behind the band. He went about his business with little of the grace of Krupa and Jones and none of the fireworks of Rich. But the excitement built and became an almost palpable thing. Without physically giving the impression of strength, Dave Tough manipulated the band much as an animal trainer would a beautiful, hard-to-control beast, making it respond to him. He cracked the whip under the ensemble and brass passages, adding juice and muscle to the pulse and accents. Each soloist got individual treatment—a stroke here, an accent there, a fill further on, all perfectly placed. He moved the band from one plateau to another, higher and higher. By the time the band was about to go into the climactic "out" chorus, the audience had been totally captured. There was a point during the last section when it felt as if the band would take us through the roof. Trumpeter Peter Candoli was screaming above this

atomic, musical explosion—the band in full voice and the pulse making the theater seem like the inside of a drum. Then it was over, Tough adding his little signature at the end—four rapid strokes on the bass drum.

I couldn't figure out what he had done. More precisely, I couldn't immediately determine *how* he had made this into such a great ensemble performance. Only a four-bar break—an accompaniment and capper to the Candoli exclamations, at the top of the excitement—brought him briefly into the foreground. Otherwise it was the least self-serving performance I had ever witnessed. I turned to my friend and he to me. "He has no chops. How'd he do it? What happened?" He smiled, not quite as puzzled as I. "It might not have seemed like much," he said. "But whatever he did sure lit a fire under that band!"

The show went on. There were a number of acts—a comedian, a dancer. Woody sang a few things; the band played another instrumental. But that opener remained with me. And the questions it provoked as well. Could a drummer do a great deal while seeming to do very little? How could he dominate a band, generate such force, be so powerful, without the benefit of any real facility? The questions seemed to answer themselves as I walked out of the theater and encountered the early evening Broadway cacophony. This little guy had his own way of doing things that defied what was common.

It would be a short while before I came to terms with this experience and really understood it. But when I got all the answers, they opened many doors for me, providing real insight into the true nature of playing the instrument in a jazz context.

Tough transcended convention. That was clear and became increasingly so. The evidence was indisputable. A drummer with rare gifts when it came to understanding and expressing rhythm and executing what

was essential, Tough went to the root of the music at hand and played in a most uncompromising, remarkable manner. How he did it was another matter. With study of his style, the secrets were dissected and finally understood. But that first time, Dave Tough left me with more

questions than answers.

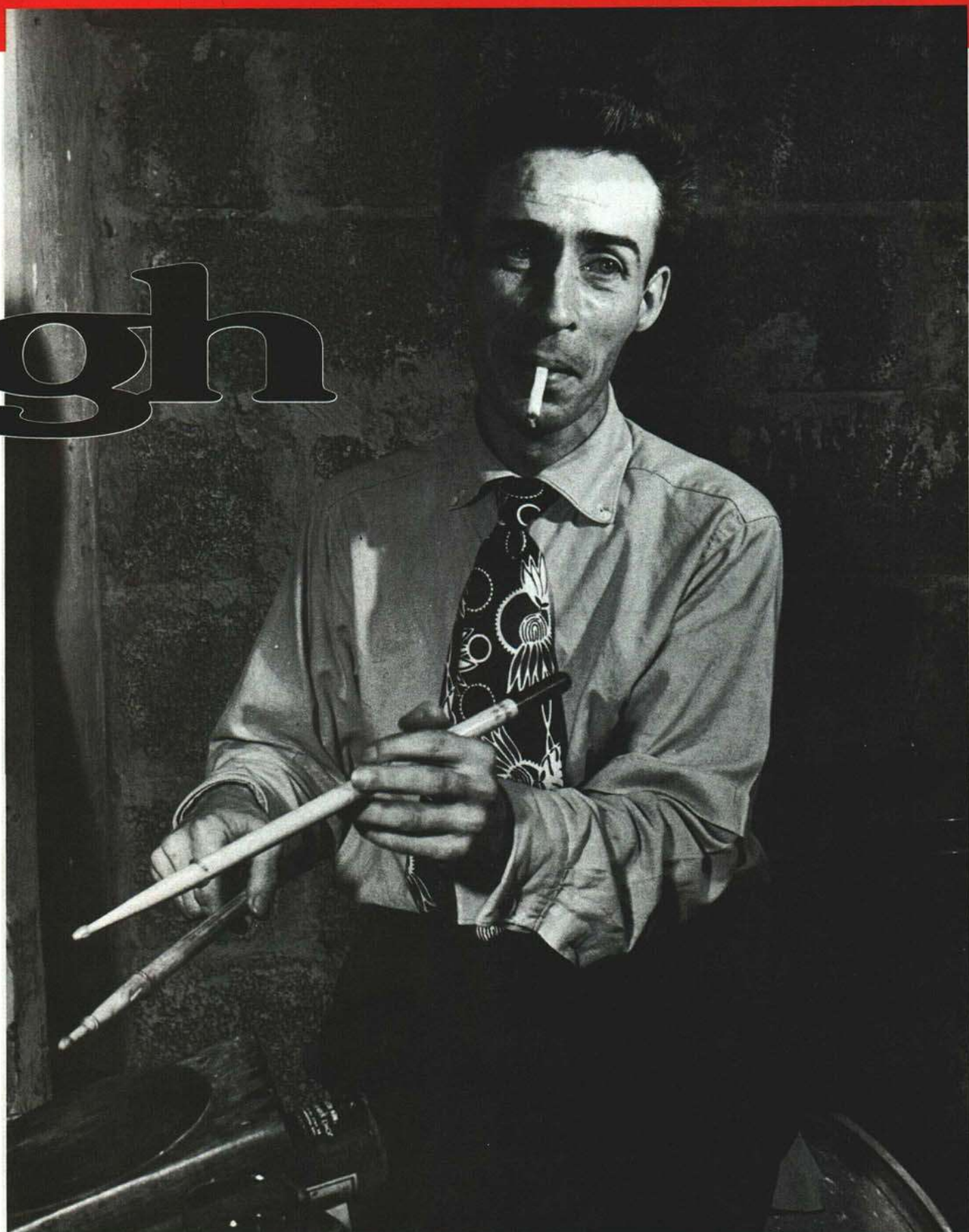
Jim Chapin: "Some of the most revered players in history could hardly execute at all in the scholastic rudimental sense. What they did to an extraordinary degree was relate intimately to the musical situation at hand, and to comment with their instruments in a unique and individual manner. This is a far more effective means of becoming indispensable than just striving to be a drum athlete."

But who was Dave Tough? It is truly difficult to say. Even he never really knew. He got flashes of understanding—at times got a handle on it. Just as frequently, however, he was exasperated with his life and inability to be everything he envisioned for himself. The Dave Tough story is sad and often depressing. Though he found self-realization as a musician—at least to some extent, Tough never resolved his difficulties.

Like many of the early white devotees of jazz, Tough came from a financially comfortable family. He was born in 1908 and raised in Oak Park, Illinois, a most affluent suburb of Chicago. There was a strong parallel between Bix Beiderbecke's family in Davenport, Iowa, and the Toughs in Oak Park. The Toughs never really understood or accepted their son's interest in jazz.

Young Dave was completely fascinated with the music, and the drums seemed the best means of being a central part of this marvelous new thing. Though some might consider his attraction to jazz and drums a form of rebellion in a rebellious time, this really was not the case. Tough and his

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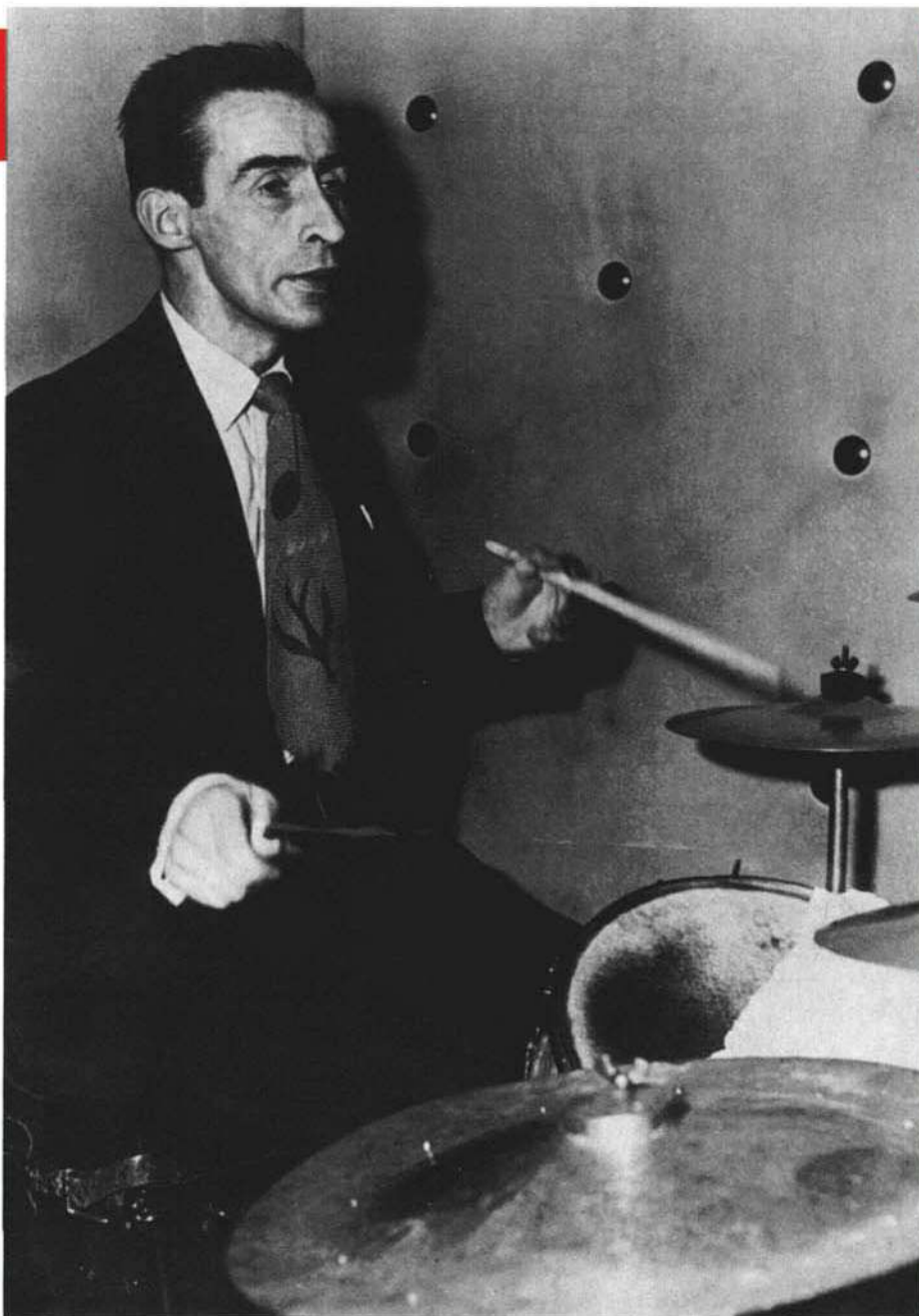


Photo courtesy of Institute of Jazz Studies, Rutgers University

friends, Bud Freeman, Jimmy and Dick McPartland, Frank Teschmaker, Jim Lanigan, and Dave North—essentially the so-called "Austin High Gang"—and other aspiring musicians he knew well, including Eddie Condon, Gene Krupa, Benny Goodman, Mezz Mezzrow, George Wettling, Joe Sullivan, Floyd O'Brien, and Mugsy Spanier, progressively became captives of this exotic import from New Orleans and its best and most influential players. The music itself was the heart of the matter; it had a relevant tone and pulse. And these things pulled the youngsters in.

Bud Freeman: "Dave started playing drums as a boy scout. He was an Eagle Scout and a fantastic drummer at 12. Three years later, in 1923, he began playing professionally. When we were quite young, we had a little intellectual cult, if you'll forgive the rather smug descriptive. All of us were somewhat ambivalent; we didn't

know if we wanted to be writers, poets, or musicians. We went into jazz because it was a new sound and because it really got to us. As for being professional players: We didn't think about that much at first. Jazz was a labor of love. Money didn't enter into it.

"Most of the Austin High group didn't have to work. We all lived at home and went to school. We dressed well and were deeply into our artistic interests. Our parents thought we were nuts.

"I must admit we were crazy as hell and rebellious. But we didn't have a pernicious bone in our bodies. We were just guys who were crazy about art and jazz music. Dave was our intellectual leader. He brought us to the black man and to the black man's music. He got around town and saw and heard everyone, even though he was just a kid."

Jo Jones: "Without Dave Tough, you

would never have heard none of the musicians that have got these reputations out here that were supposed to have been so great in Chicago. Davey Tough dared to go over to the South Side and go back and show the guys what he had learned from the black musicians." [Jo Jones, Oral History Files, Institute of Jazz Studies, Rutgers University.]

Eddie Condon, one of Tough's oldest friends, vividly remembered the first time he played with the little drummer. "I worked on a date at Northwestern University in Evanston, just over the line from Chicago. A gaunt, hollow-looking kid came in, dragging drums. He said his name was Dave Tough; he set up the drums and I wondered where he would find the strength to hit them. He was behind me when we started our first number; what he did to the drums nearly drove me through the opposite wall. He was possessed." [Eddie Condon, narration by Thomas Sugruss, *We Called It Music—A Generation of Jazz* (New York: Henry Holt and Co.), 1947, 109.]

Mezz Mezzrow: "Dave Tough was my boy. He was a little bit of a guy, no chubbier than a dime and lean as hard times, with a mop of dark hair, high cheekbones, and a nose ground fine as a razor blade and he popped with spirit till he couldn't sit still. It always hit me to see that keyed up peanut crawl behind the drums, looking like a mouse huddled behind an elephant, and cut loose with the solid rhythms he had picked up from the great colored drummers." [Mezz Mezzrow, with Bernard Wolfe, *Really The Blues*, (New York: Random House, 1946), 109.]

Jimmy McPartland: "How did he sound? Well, he had a relentless beat. He'd start off nice and smooth and easy and he would build. He'd never get unnecessarily loud. And the beats he played were so swinging and fitting. The man had such drive. We all played with drive back then in Chicago. But Davey was our foundation. His talent, his beats, his concern for the band swinging overshadowed any personal flamboyance. You know what I mean?

"You know Davey could read! When we would rehearse classical things with our band, there were ritards, different time signatures. And Davey cut his parts without much trouble. He had studied with Ed Straight, I believe it was, and learned a variety of 'legit' things from him.

"Instinctively Davey knew what his job was. The great black drummers like Baby Dodds and Jimmy Bertrand and others made it unmistakably clear what had to happen when a drummer performed. Keeping time was the thing. That's just what Davey did. He kept things the way they should be; he didn't go off on tangents like some guys do. They play solos while you're trying to

create something. Davey knew you had to lay down a good solid beat so the guys up front could improvise.

"Over the years, he just got better and better. He was great except when he started to drink. I guess we all drank; it was part of the lifestyle. It was very hip back in the '20s to have a bottle of bathtub gin on your hip. But Davey couldn't really take it. He'd get sick as hell and knocked out and we'd have to carry him home. But when Davey was sober, forget it. There was nobody like him."

Music and the artist's life took precedence over school. Tough never graduated from Oak Park High School. He went to Lewis Institute, a prep school in the Chicago area, which he described as a place "for two kinds of people—those who can't go to the best schools and those who get thrown out of them."

Whitney Balliett: "Tough was already, as Art Hodes put it, 'a runner-around'; he was also two people—the hard-drinking drummer and bohemian, who read voraciously, did some painting and drawing, took language and literature courses at the Lewis Institute, and hung out at a night club called The Green Hawk, where he accompanied readings by such as Max Bodenheim, Langston Hughes, and Kenneth Rexroth." [Whitney Balliett, "Little Davey Tough," *The New*

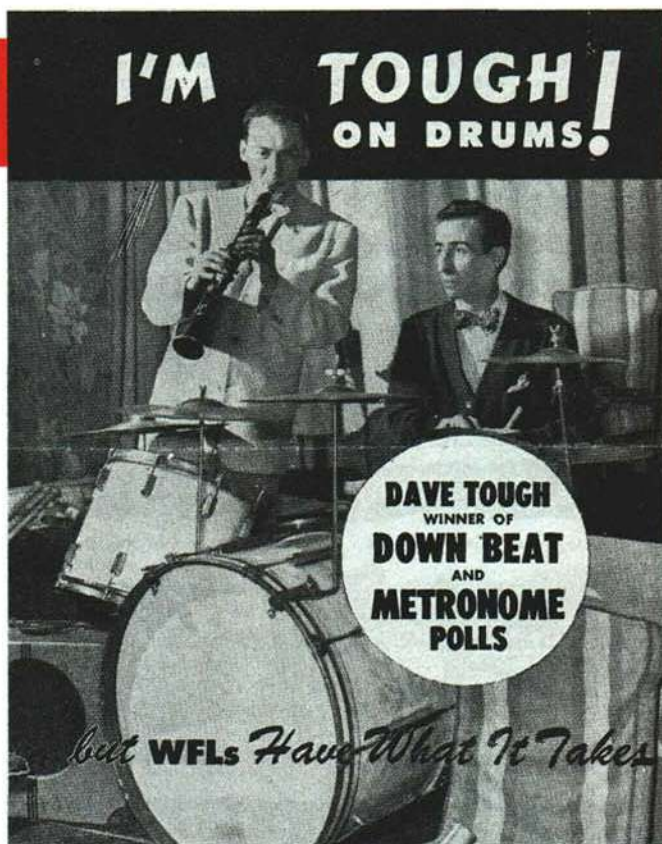
Yorker, November 18, 1985, 161.]

Always at the point, leading others, he listened and evaluated what he heard others, notably the black musicians, play. Then he translated these ideas into terms relative to the then-emerging Chicago jazz style.

Tough got to the core of his art by basing his conception on what he derived from the best of the black drummers—Baby Dodds was his primary resource. He took what he found and reassembled ideas and devices that were natural and would work for him. On his early recordings with Red Nichols and others, and even later in the mid-1930s with Tommy Dorsey, you hear suggestions of Baby Dodds in his work. His syncopated playing on the rims of the snare drum and bass drum, the bits of color he extracted by using one element of the set

against another, his marvelously creative cymbal playing—they all reminded of Dodds. But somehow it always was Dave Tough. He paid his debt to the wonderful Baby by applying his inventions in a sensi-

continued on page 94



A 1946 ad featuring Dave Tough

Dave Tough: Writer

The following is excerpted from an article written by Dave Tough entitled "Three Ways To Smoke A Pipe," which appeared in Esquire's 1947 jazz Book.

The strange desire came to me while leaving Mesirow's pied-a-terre in the Soho Mews where, as was our custom, we had spent a pleasant moment or two chatting over the morning pipe of opium. Leaving the Mews to take my leisurely way back to my digs in Baker Street, four decisions hit me simultaneously: *one*, buy an instruction book on drumming; *two*, become a drummer forthwith; *three*, why not? *four*, what the hell?

When I reached the store I soon found the music department, for the shelves were groaning under the weight of the staggering mass of literature on the subject. As abruptly as it fell the groaning ceased. I chose a book; all of them said the same thing, but this one said it at greater length and with pictures, to illustrate the calisthenics of the exercises. The photos showed various grips, grabs, holds and locks by which you could overpower the sticks. All this was acted out pictorially by a group of characters in bright red soldier suits. From the cut of their threads they looked to be Revolutionary War cats who probably were just in off the Mayflower [this was presumably the famous Mayflower One-Beat-Jyve-Band whose style, a precursor to the later River Boat bands, was one beat to the bar, later corrupted to "two beat" and reaching its culmination in the "four beat style." Needless to say none of these styles is sanctioned by rudimentary tradition.]

The painstakingly detailed text, pointed up by the pictures of our soldier friends, goes something like this if I remember:

The Double Paregoric: Croup the left stick [Figure A] as though it were the right stick [Figure B]. The right, thus loosely gripped as though it were the left [Figure A] were the left [stick] the right [presumably Figure B]. The right [south: bid of three spades] thus affecting the classical evolutionary transposition [North: Vide the Golden Bough; see Frazier, George; tell him to go to hell] becoming ostensibly the left [Figure B's bid: three spades. See Camus, Albert. *La gauche becomes la droite*]. In which case by way of substitution in [Blanchard for Army] the one [the two] for the other [the one] being in effect thus counter-clockwise and reversed; consequently the opposite becomes proportionately true [In *Vino Veritas*] thus, in the visual transcription [above] we see that Figure A [Figure B. Remember?] becomes Figure B [Figure A. See how easy?].

The good professors maintain that the ideal state is one in which the hands are divorced in unconscious volition so that the right knows not what the left is doing. I have become so proficient that my right hand not only knows not what the left is doing but in addition [subtraction] knows not what it, the right is doing either [or too].

So here I am, back where I started. If anyone has an old exercise book of rudiments he can spare, I could use it.

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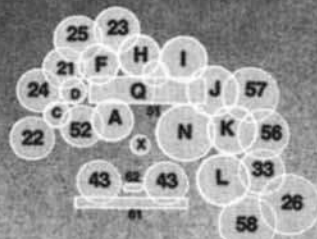
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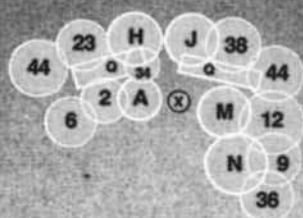


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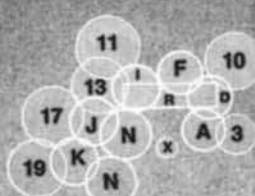
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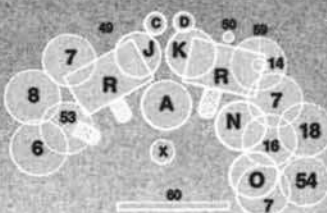
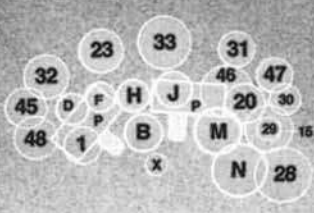
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I—13" mounted tom
J—14" mounted tom
K—15" mounted tom
L—16" mounted tom

M—16" floor tom
N—18" floor tom
O—20" floor tom
P—22" bass drum
Q—24" bass drum
R—26" bass drum
S—electronic drum pads
X—throne

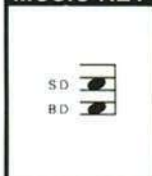
The statements in this ad are based on interviews conducted with the artists on their playing, cymbals, sounds, and on Paiste. Write to us at Paiste America, 460 Atlas St., Brea, CA. 92621, and ask for the ones you'd like. Mention Dept. USA3. Please include \$3 for printing, postage and handling.

Warming Up: Part 1



Photo by Hick Malin

MUSIC KEY



I've been on tour with John Cougar Mellencamp since late October. Obviously, I can't practice the way I like to when I'm on the road. When you're going from city to city, there isn't enough time or accessible places to practice. After a one-and-a-half-hour soundcheck and a two-and-a-half-hour show, not to mention my own warm-up, it's sometimes more important to let my body get rest between shows than to squeeze in more practice.

Even though I may not practice every day on the road, the most important thing for me to do is to warm up before I go on stage. Being warmed up makes me feel confident and excited to play. Not being warmed up makes playing a struggle and frustrating. Trying to get warmed up during a performance can be harmful. It's like being an athlete. They warm up to prevent injury, and we need to do the same. I developed a routine of warm-up exercises for myself that I use before each soundcheck and before each show. These exercises help coordinate me and warm up my hands and feet. They help prevent tension, stiffness, and injuries, and basically keep my technique up where it should be.

I have many different types of warm-up exercises that I use, each of them for different reasons. This first group of exercises is designed to help you develop balance and control between your four limbs. Speed is not important for these exercises. You should strive for evenness among your four limbs, both rhythmically and dynamically. Play these exercises as steadily as possible. Be sure to alternate your hands (R,L,R,L) as well as your feet. Use two bass drums or a bass drum/hi-hat combination. Also, be aware of the transitions at the end of each measure. At that point in the exercise, there are four 16th notes played in a row, either with the hands or the feet. Make them smooth and even. Finally, practice this exercise with your hands playing only the snare drum. Once you feel comfortable this way, move your hands around the kit.



Now let's add a new hand pattern to the last exercise. Play the 32nd-note figure with your hands, and keep your feet the same (1 6th notes). Again, alternate your hands and feet.



After you have mastered this exercise, try combining exercise 1 with exercise 2, playing them back and forth continuously.

Exercise 3 is a variation of exercise 1, except that now a 6/8 or triple feel is implied.



Once you feel comfortable playing exercise 3, try combining exercise 1 with exercise 3, going back and forth between the two. For example:



Practice all of these exercises until you can go from one to the other smoothly and evenly, hitting any drum or cymbal you desire. Come up with your own combinations or variations to these exercises. The idea is to use the exercises to warm up gradually, using no tension and relaxing as much as possible. You can use the drumkit, pads, or even just your hands on your legs and your feet on the floor, as I do sometimes when I'm on the bus. All of these different ways work.



Vic Firth and Company



Chad Wackerman



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Chris Parker



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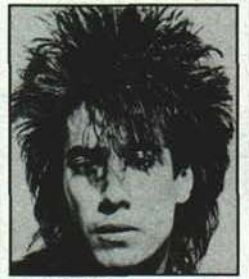
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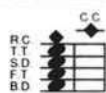
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Max Roach: "Jordu"

MUSIC KEY



This month's *Drum Soloist* features the excellent playing of one of the most respected players in jazz, Max Roach. This particular cut was recorded in 1956, and first appeared on the Clifford Brown/Max Roach album *Study In Brown* (originally released on Emarcy Records, EXPR-1033), and is included on several reissue compilations. Many of the classic Max Roach trademarks are in this chart: excellent technique, interesting phrasing, and Roach's musical use of accents. This solo begins after the "trading fours" section of the tune. All written 8th notes are played with a swing feel.

♩ = 152

R L L L L R R L R L L L R L L L L L L L R L L L

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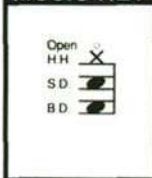
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by Craig Krampf

Drums, Bass, And Time Feel

MUSIC KEY



The drum sounds are up on the console. You'll get a little break—but don't stray too far! The engineer will usually check the bass player's sound next, and this happens pretty quickly in comparison to the time used getting a drum sound. Once the engineer has the bass up and is fairly close to "a sound," he'll want the two of you to play together. If you know the song you're cutting, the

engineer and producer will want to hear a bit of it, though any groove the two of you can pick up on will do. It's interesting that, when a bass and a bass drum are played as tight as possible, a new sound is almost created—a low frequency note with tons of attack.

All the players on a session need to get along musically, but the relationship between *you* and the *bass player* must be like a marriage—two individuals, each with a strong personality, style, and artistic interpretation, coming together to form a bond on which great things can be built. When a bass and a bass drum are played together, they really should sound and feel as one.

The importance of this was first pointed out to me about ten years ago by producer/songwriter Mike Chapman. We were working on "Hot Child In The City" by Nick Gilder. The arrangement was very sparse—nothing but bass and drums, with a few guitar harmonics in the intro and verse. Eric Nelson, the bass player on the date, and I got a great take that I thought was really tight. Mike said that, due to the sparseness, the bass and kick drum *had to be* really tight.

The first thing Mike did was solo the bass and bass drum. Both

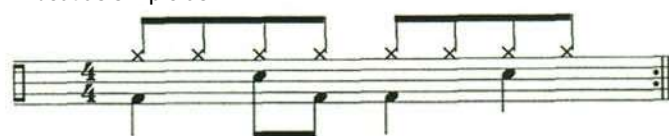
he and engineer Peter Coleman watched the meters carefully and found those notes that didn't peak the meters at the same time. Eric and I looked on quizzically, especially when Mike said, "Good, the bass is in front of the kick!" Sensing our curiosity, he explained that they were going to mark with grease pencils the spots on the tape where the bass hit, and then where the kick hit. They would then hand erase (roll the tape through the erase head by hand) the bass up until the time when the kick would hit. They told us we'd never miss the bass attack, as the kick drum would supply all that was needed. Well, the end result was quite something: The bass and kick were literally as tight as they could possibly be.

This is not to imply that I was right and Eric was wrong. I had my share of notes that were a little off, but we had to sound like a *team*, so they fixed the bass to go along with the drums. The phrase was fairly typical of one I tend to lay back on:



A few bass players I've worked with have noted that I do certain things with particular phrases on various sections of a song. One friend was explaining to a guitar player on a session to really "sit down" when the chorus hits because "Krampf will lay back the downbeat of the chorus." I'd never really thought about that before, but I guess after years of playing with bands, I'd always tried to keep the band from rushing into the chorus. It's the all-important section of a song, and sometimes players get excited in anticipation of its coming.

A beat as simple as



can be felt in so many ways. When trying to analyze it, I guess I slightly emphasize the third beat on the kick, while my snare is usually on the back side. It gives the pulse more of an up-and-down feel. Once again, if it's *in time*, there is no right or wrong. It comes down to feel.

In a recent article, producer/inventor Michael Stewart pointed out the following: "I am convinced that where drummers place their notes relative to each other dictates how the listeners perceive their feel. In a larger sense, where any musician places notes in time dictates the feel of the part. Feel is the difference between when an event comes and when we expect it to come. Placing the snare earlier than you expect feels one way; placing it later than you expect gives a different feel—every time."

Again, this is not to say that the drummer is always right, and that bass players should always go along with our natural or implied feel. I've very often changed my feel if the song or artist were served in a better manner with a different feel. What you and your bass player have to do is come to an understanding of what the feel is—or *should be*.

Michael Stewart also has a great thought on silence: "Silence is not an event, but the absence of an event. The more space surrounding a note, the more *important* that note becomes. Equation: Large feel = amount behind the beat + amount of space."

The key to all this is understanding. Be aware of how you play and where you put things in relation to the time. And most of all, understand the importance of a good relationship with the bass player. He's literally your marriage partner on every session.

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Samba Rhythms For Jazz Drummers

by Peter Erskine



Photo by Rick Malkin

MUSIC KEY



For the most part, drummers today have become more and more universal in scope and in their ability to play musics of different styles, influences, and origins than the drummers of past decades. This is because, simply, the world is a smaller place than it used to be. All along, jazz has assimilated rhythms from many divergent sources to enrich the expression of the music. In other words, jazz is not just "ding-ding-a-ding," "spang-a-lang," or so on.

In the 1940s, Dizzy Gillespie, along with the great conga drummer Chano Pozo, popularized the Afro-Cuban influence in jazz. Stan Kenton notably explored this genre as well. In the '60s, the bossa-nova became a part of jazz as well as popular music. Today, musical styles, influences, and beats of all sorts have converged; the jazz and non-jazz drummer must be able to speak these styles' languages to some degree.

This issue's *Jazz Drummers' Workshop* begins a series of articles where I will share my interpretations of these different musical styles, and show how I apply them to improvised instrumental music.

Samba

First, some background on samba will be helpful: Authentic samba is in a "two" feel (which can be notated as 2/4, 2/2, or cut time). Here, let's think of the samba in a slow to moderate 2/4 meter, with the accent on the second beat. The following are some authentic samba rhythms.



My friend, the brilliant Brazilian pianist Eliane Elias, is fond of pointing out that most Americans play (and think of) samba the wrong way. This is wrong:



This is the correct way to think of samba:



On the drumset, I like to play samba-like rhythms on the snare, while playing one of the following rhythms on the bass drum. (For our purposes, I have notated the following examples in cut time.) The hi-hat should be played along with these patterns, on beats 2 and 4.



Here are some snare drum rhythms:



* = optional L. H. buzz roll

I generally play a modified ride cymbal pattern for samba over the top of the bass drum, snare drum, and hi-hat rhythms: a quarter-note/two straight 8th-notes (sometimes slightly swung) ride cymbal beat. The key to making it swing is to play relaxed! The ride cymbal, of course, can play other rhythms as well: quarter notes, half notes, etc.

The snare and the ride cymbal can also play accented rhythms, etc., in unison.



Improvise on the snare drum, as well as on the rest of the kit. You can use your floor tom like a surdo (the Brazilian bass drum). Listen to authentic Brazilian music or Brazilian-influenced drummers (such as Airtio). If you keep the concept and feeling of authentic 2/4 samba in mind and spirit, you can retain samba's authenticity while playing, and improvising, in the 4/4 realm.

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The Drummer-Conductor Relationship

The topic of my first article on playing a show—be it Broadway, a touring company, a Vegas show, a circus, or any act with a musical director—is the drummer-conductor relationship. The drummer and conductor set the pacing of the show. Their roles are extremely important in how the show will flow and feel. It is therefore vital that the drummer and conductor work well together as a team.

At the outset of the show, or first rehearsal, make sure to introduce yourself to the conductor if you have not met him or her. The two of you should discuss particulars in the score, such as tempos, segues (going immediately from one number to the next), ritards, dynamics, phrasing, fermatas, fills, orchestral hits, choreographed hits, vamps, and click tracks. As the drummer, you should be aware of the general style of the music: orchestral, contemporary, or traditional (two-beat, swing).

The example that appears at the end of this column is taken from the score for *La Cage aux Folles*. The specific section to be rehearsed by the orchestra was the "Entracte" (the beginning of Act Two). It looked like this at bar #72 (see chart):

Bar #72 is a very light feel, thus hi-hat only and no bass drum. At #75 there is a crescendo marked, and snare drum is added. Bar #80 is faster, and at #83 there are two sharp hits (probably with the brass) on the first beat, so rimshots are notated. At bar #88, although the brass is cued above the staff, the orchestrator has notated "TIME," which means to play just the beat. At #91 there is a ritard going into a slower *maestoso* (majestic) feel at #92, with a tom-tom roll imitating timpani. (By the way, ignore the marking

"8/1/83" in the left margin; that only indicates the date the revision was made when the show was in its tryout stage.) Bar #95 goes back to the original tempo for two measures, then at #97 the tempo gets faster. At #101 the meter changes to 3/4 with a big hit on the downbeat of #104.

Before running through the number, the conductor, Donald Pippin, pointed out that he wanted me to watch him for the new tempo at bar #72, so I sketched in a pair of eyeglasses. This is one of several markings common in Broadway shows. (For more information on markings, I would suggest reading my friend Larry Spivack's article on "Subbing A Broadway Show" in the September '87 issue of *MD*.) Donald also mentioned that the ritard in bar #91 would be dictated by conducting each of the last four 8th notes. (I indicated this by putting a slash over each conducted note.) At #92 he told me to make sure to leave out the bass drum on the downbeat (as notated) so that the second beat was more powerful. He pointed out that at #95 there would be no preparation for the new tempo. Next, he mentioned a broad ritard not in "the ink" from bar #102 to the end, and a segue to a timpani roll after the last note.

This particular example has a lot of nuances to deal with: dynamics, different feels, and especially tempo changes. The conductor will not always have a "private meeting" with you to discuss these details, so when you look at the music for the first time, try to figure out where the problem spots could be. If you have questions, ask. The conductor will not mind, because you will be saving valuable rehearsal time with the full orchestra.

However, once the conductor has gone over these details in rehearsal, he will expect that he never has to mention them again. Now it becomes *your* responsibility to convey this information to the rest of the orchestra every time you are in the drum chair for the run of the show. (In my case, on *La Cage*, it was four years!). Remember, you act as a "funnel" between the conductor and the rest of the band. In essence, you are the conductor's interpreter.

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Airto continued from page 23

was the snare, and which one was the hi-hat, and they showed me the way it worked. So I came up with a good beat, and then we put a bass line over it, and in about two hours we had a complete song. It was kind of creative, actually.

RM: So you found it satisfying to create a part that way.

Airto: That time, yes, because the purpose was dance music.

RM: One thing that electronics has done for music in general is that it's made people more aware of sound. But your sounds have always been as important as your rhythms.

Airto: I agree with you. Sound has become something important. Today, sound is music. To me, sound was always music. When I was a kid in Brazil, I loved to listen to the sound of a car changing gears. I got to where I could tell you if it was a Chevrolet or a Ford or a Volkswagen. Also, when I was growing up, they still transported a lot of things in wagons that were pulled by horses. I could listen and tell you if it was one, two, three, or four horses. More than four was kind of hard.

So sound was always important in my life. Now, sound is important in music. Of course, it always was, but a lot of people didn't know it. But now they are aware. They have all of these machines to sample sounds, and there's a whole market for sounds.

I've been recording a lot of sounds lately—rain, thunder, wind, the ocean, birds, frogs. While I'm in New York, I want to record the subway during rush hour. I'm going to use these sounds for some tapes I'm doing in Brazil that deal with healing with sound. Some of the sounds will be soothing, but some of them—like the subway and traffic—will be aggressive. It will be very different from things that are called healing tapes today, and it's not going to sound like those meditation records or new age records. These are going to have words, too, with a guy in Brazil who talks on the radio about God and life. He has a very beautiful voice. The purpose of these tapes will be to make people feel better about themselves. They will be sold in stores so that you can buy them, but I also want to distribute them to hospitals and prisons and places where people need them but don't have the money to buy them. So that's a project that I'm working on. It's going to take a long time, just like my book took a long time. But I've almost got all of the sounds recorded.

I know that there are places where I could rent sounds or buy them, but when you do it yourself, you put your own vibes in it, because you know how you want it to sound. It's your creativity, even if you're just holding a microphone. A few weeks ago, we had these big wind storms in California—huge storms, man. We have these big eucalyptus trees in our backyard, and we live on these cliffs right by the ocean. So Mike Shapiro and I went out and recorded those sounds. The wind was blowing so hard we could hardly stand up, but

the sounds are incredible. What power! The wind and the trees and the ocean together—it was like God talking. In the middle of this thing, a neighbor's dog came walking up, and he just stood there looking at us, like, "What are you doing out here?" So I made some barking sounds at him, and he looked at me and growled a little bit, and then he barked three times. It was so clear. So I'm having fun doing that, and it's for a good purpose.

RM: When you were a kid, you used to spend a lot of time in the forest imitating the nature sounds. It seems that you are still very much in touch with the sounds of your environment, whether it's the wind or the subway.

Airto: That's true. I have to be in touch with that, because when you lose touch with nature you lose touch with yourself. Everybody should be able to look at a tree and see the flowers on it. If you can't see the flowers, or if you don't even see the trees around you, then you better take a vacation or something. Life is so busy and full of decisions that people lose touch with the real world. That's why people die of stress. Stress is a new thing.

RM: You not only see the tree, you *hear* it, too.

Airto: Oh yeah, of course. There's the sound of the wind going through the leaves, and the sound of the branches creaking. You can shake a branch, like we did on the soundtrack for *Apocalypse Now*. We were also pounding the floor with branches to imitate the sound of soldiers marching through the jungle. And then there are the wind sounds, which are beautiful, because the wind is always different. It's like the ocean. You never hear two waves that are exactly the same. The wind is like that. It's strong, then not so strong, then it stops for a minute, then it goes again.

RM: That could almost be a description of your playing. So many percussionists feel that they have to play from the time the tune starts until it ends. But you are not afraid to *not* play, if you can't find space in the music. I noticed it especially on a couple of your recent albums, *Humble People* and *The Magicians*.

Airto: A long time ago, whenever I recorded an album, I was thinking, "Okay, I am a percussionist, so I have to have songs on the album that I can use a lot of percussion in." I wanted people to hear my sounds, and I also wanted to have fun by playing a lot of things. But on those two albums you are talking about, I wasn't thinking like that. I guess it's because I produced those albums, and I was thinking more like a producer. I just didn't hear that much percussion, because the tunes already sounded good without it. I think Flora is singing better than ever now, and I wanted her voice to be the main feature. So I just played what was necessary. I didn't put a bunch of things on the record just so I could play. If the music didn't need percussion, then I didn't play anything.

RM: There was a good feeling of space on

those records, though. What you did play had a lot of room to breathe.

Airto: I like for a mix to sound transparent. If I had crowded the mix with a lot of percussion, then there would have just been this bunch of sound that hit you. I don't like that approach anymore. I like to be able to hear each instrument that is playing. If you want to hear the bass, the bass is right there in front of you. If you want to hear the guitar, it is on the right channel, or whatever. All of the sounds are separated and real clear. In a live performance, I tend to play a little more, because I'm having fun with it. But I still want each instrument to have its space in the music.

A few months ago I did a concert with some other musicians, and it was one of those all-star things. Each musician played great, but it wasn't a team. It was more like a display of each guy's skill, instead of some people playing music together. I think the idea was to get all of these great players, and then go out and kick some ass. But I don't think that happened. Maybe it happened during the solos, but the ensemble was not strong. Sometimes there was so much going on that I couldn't even play. For the first two songs, I was just standing behind my table looking at my stuff. I didn't want to stand there with a cowbell banging out four beats to the bar, you know what I mean? I don't play that kind of shit. So I didn't play for the first two songs, and everybody was looking at me, like, "What's wrong with Airto? He's not playing." Finally I found some little places here and there to put some sounds in. It was quite an experience, and I really didn't enjoy it. I'm not saying that I'm better than those musicians, because they are all very excellent players. But it was just too busy.

RM: You play in a variety of situations, from loud, electronic fusion bands to soft, acoustic groups. What types of instruments and sounds work best in specific settings?

Airto: Well, I tend to use the same setup, or at least a similar setup, and then I might add some things to it. When the music is

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Kenny Aronoff

very loud, like when I played with Al Di Meola a couple of years ago, I used a lot of metal sounds. Some of the instruments that Peter Engelhart makes are very good for that, because you can really beat them hard and they don't break. They make a big, loud sound. With Al, the first time, I had an electronic bass drum under my percussion table, and I had two electronic pads that I played once or twice during the show. It wasn't really drum sounds; one of the sounds was like a shot from an old gun or something, and another sound was almost like thunder. The bass drum was a bass drum sound, but I didn't like it because I couldn't control the volume. So on the next tour with Al, I used a real bass drum.

The other thing I did on that tour was just listen to myself on my monitor. Everything else was so loud that I didn't need to have it coming through my monitor, and I didn't want to break all of my nice percussion instruments by trying to play them too loud. So I told the sound man, "I want to hear myself *real loud* through my monitor," and then it was okay because I didn't have to bang my stuff too much. I was hearing my instruments through the monitors instead of hearing the real sound of the instruments. To be honest with you, that tour was kind of hard for me just because of the loudness.

RM: Speaking of the Di Meola tour, I remember that on some tunes you and Danny Gottlieb would split up the drum part. It would sound like one drummer playing, except you might be playing bass drum and cymbal while Danny played snare drum and hi-hat.

Airto: I play that way a lot with Michael Shapiro in my own band. I remember that Danny and I worked out some nice things. Sometimes I would play the first bass drum beat in a bar and he would play the second one. My bass drum was different than his, so it was like a melodic pattern. Most of the time, I was playing high sounds while he played low sounds, like tom-toms.

I learned that a long time ago, when I recorded with Keith Jarrett. We had two drumsets: me and Paul Motian. I remember when we first played, it was like, "Wow, what are we going to do?" But Keith said, "It could sound good. Why don't you work something out?" So I suggested that Paul play top and I play bottom, and it worked out beautiful. So that's when I learned that it's possible to have two drumsets, or to have a drumset player and a percussionist with a bass drum, without having to play exactly the same thing, like the Grateful Dead.

RM: What types of instruments would you use in a soft, acoustic setting? For example, a couple of years ago you were recording the Al Di Meola album during the day and a James Taylor album at night, in the same studio. What instruments fit with Taylor's music?

Airto: Wood sounds, like wooden chimes, woodblocks—big ones, with a lot of low end that almost sound like a drum—and

shakers, like a caxixi or a film can filled with rice.

RM: What would you use for a straight jazz gig? For example, I know you are getting ready to do some concerts with Dizzy Gillespie.

Airto: I'll be using my regular setup, except that I won't take anything like congas, because Giovanni Hidalgo will also be on the gig, and he is one of the most amazing conga and bongo players that I've ever heard. I love his energy, and he has a very good feeling. So he will be doing the real Latin work in that band, and I'll be doing mostly colors.

RM: That brings up an interesting point. The term "Latin" is often used to refer to a number of different traditions, such as Cuban, Brazilian, Puerto Rican, and so on. But the players who come from those traditions often have little tolerance for each other, and although they might have the same names for their rhythms, the rhythms themselves are often very different. Are there things that you have to keep in mind when you are playing with, say, conga players who come from the Cuban tradition?

Airto: From playing with Cuban players and Puerto Rican players, I found out that they are very closed. It's almost like religious drumming, because you have to play a specific part. If you play the clave, for example, then you have to play the clave the way it is. And if you play one note different, then they look at you, or they might even beat you up after the gig. [laughs] I'm kind of joking, and yet I'm serious at the same time. It's like a sacri-lege to play any other stuff.

This is the kind of thing that keeps Latin America and Central America and South America separated, and that's why the people there can be controlled by the powerful countries. They want to keep their cultures separate. The Cubans *think* they are different than the Puerto Ricans. And the Puerto Ricans *think* they are different from the people in Colombia. And in Colombia they *think* they are different from Brazilians. It's terrible the way we are separated in Latin America. In Brazil we are even separated in different parts of the country. In Rio, they think they have the most knowledge about everything. And then in northeast Brazil, they think they have the true culture of the country. And in Sao Paulo, they think they are the only ones who know about jazz. And they all separate themselves from each other. It's a lack of sharing, and it comes from ignorance. That's why there are all these fights about, "I play this way, and you don't play the same way, so you're wrong." Which is bullshit as far as I'm concerned. Music is

universal—especially rhythm. I wish that all of the percussionists understood that, but not all of them have the same point of view that I have. We're all supposed to be Latin brothers, right? I hope things change. Actually, things are changing, but it's taking too long.

RM: So when you are playing with someone like that...

Airto: I am very careful. When I play, I have respect for the other people I am playing with. I once played an all-star concert in Puerto Rico, and I was playing with Patato and those guys. I played drums, and all I played was hi-hat and bass drum. I enjoyed it; it was nice, because it was grooving, man, you know? The shit was grooving *hard*, and sometimes I would get carried away and play a fill on the tom-toms. They would all look at me, so I'd go back to the hi-hat and bass drum, and I'd look at them like, "Sorry." [laughs]

RM: Obviously you respect the traditional rhythms.

Airto: Oh yes, very much.

RM: But your approach has been to use those as a starting point, and then mix them together, and change them, and use them in different contexts.

Airto: You see, I think I am the biggest outlaw of percussion in the world. Because I break all the rules. I've been breaking rules all of my life, with other musicians and record companies. All of a sudden I'm singing a bolero, you know? I'm not supposed to do that. Or all of a sudden I'm programming a drum machine. Either you're a musician or you're not. You can just be a rhythmist who plays this rhythm and that rhythm, or you can be a *musician* who plays *music*.

RM: Let's talk about your drumset playing. You are not really known for drumset the way you are known for percussion, and yet drummers such as Peter Erskine and Danny Gottlieb have named you as an influence based on your drumset playing—especially your playing with the original Return To Forever group.

LARRIE LONDIN

(Everly Brothers/Studio)

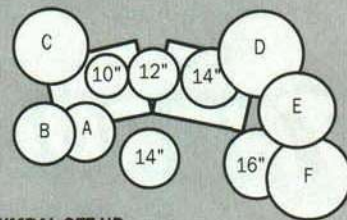


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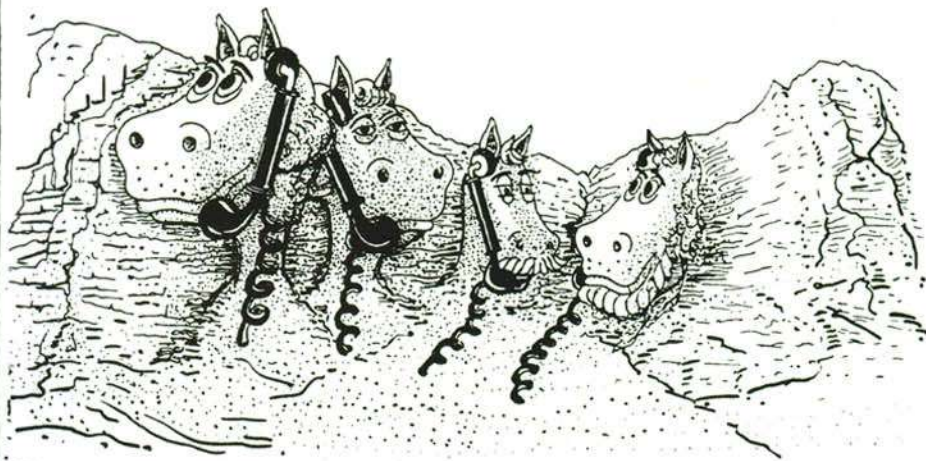
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Airto: When I was in Brazil, drumset was my main axe for a long time, until I joined the Quarteto Novo, which is when I started playing everything. I know that I play different from other people; one reason, I know, is because I don't really have a lot of technique. Although, if you don't look, sometimes it sounds like I have technique. **RM:** In fact, Danny Gottlieb once told me that he would hear you doing something really complex, and he would look over to see how you were doing it. But sometimes he found it hard to watch you because you looked like you were about to drop the sticks at any moment.

Airto: [laughs] I hold the sticks like I'm grabbing something, you know what I mean? I'm not gracious at all when I hold them, but the sound comes out. I'm a very natural player. I think I play drums pretty much like Elvin Jones plays drums. He has a lot of technique, but it's his own technique. The older players, man, never went to school. Drums is just something you pick up and play. You keep playing, and then you find a bunch of tricks that make it sound better. That's what I do; I play a lot of tricks on the drums. Other drummers go, "Wow, how did you do that?" So I show them.

Steve Smith asked me to play some rhythms for him, and he taped them on a cassette. He learned the rhythms, because he's a very skillful drummer, but they didn't sound exactly the same because he was using technique to play them, and you can't do that. You almost have to play them like you're not a drummer. I don't even play like other Brazilian drummers. They are amazed when they hear me, and they say, "Wow, where did you learn that?" I learned a samba thing once from listening to a guitar player, and I learned some other things from Hermeto Pascoal, who's a keyboard player. Other musicians can come up with some incredible things on drums. They don't have the skills to play it, but if you can learn from them, then you will play different from everybody else.

One thing I don't do is play a lot of backbeats. Even in Brazil, the samba beats that the drummers play today have all that backbeat stuff. That has nothing to do with the samba that we used to play a long time ago. But now everybody thinks that if you don't have backbeats, people won't be able to dance to it. So how come people used to be able to dance the Foxtrot and all of those swing dances? It's like they're insulting the people. In some parts of the world people dance in seven. There's this Greek club in Santa Barbara that we sometimes go to, and people are dancing like crazy in all of these complex time signatures. But producers tell you that people won't be able to feel something unless it has a strong backbeat. People aren't dumb.

Music has changed a lot around the world, but I'm still playing the way I play. People come up to me and say, "What you're doing now is great," and I look at them like, "Are you crazy? I've been doing

this all my life. You're just noticing it now?"

RM: There seems to be a renewed interest in Brazilian-influenced music these days. The Pat Metheny Group, the Manhattan Transfer, Sarah Vaughan....

Airto: Yeah, Americans are taking over Brazilian music again, like they did in the '60s when they discovered bossa nova—which doesn't really represent Brazilian music. Bossa nova is from the south of Rio, which is where there are a lot of people with money. They wanted to play music in their nice apartments, but they couldn't make a lot of noise, so the bossa nova appeared. Then it came to the States, and Stan Getz recorded "The Girl From Ipanema." When we heard that record in Brazil, we thought, "Oh man, how can anybody play so bad?" I swear. I mean, now I know that Stan Getz is a good jazz player, but the phrasings were completely out of context with Brazilian music.

You mentioned the Manhattan Transfer. They recorded a song on their new album that we did on *The Magicians*. It's called "Esquinas," and it's a nice ballad by the composer Djavan. The beginning of the song, in Portuguese, is "So eu sei," which means "I only know." In other words, I am the only one who knows what went on in my life. When they translated it into English, they came up with "So you say," which sounds a lot like "So eu sei," but it has nothing to do with the actual lyrics.

But that's the way it is. People are not going to bring Brazilians to the United States to record Brazilian music. They are going to give the music to an American singer, and then it will make the charts. There is no way that someone from an underdeveloped country is going to come here and sell a lot of records.

I don't mean to sound bitter or anything; I'm just realistic. I like the Manhattan Transfer; they're a very good group. But their Brazilian album is far from the original thing. I think the American people have a lot to learn about different cultures. But culture is not the most important thing in America. If you're making some money, that's all that counts. Forget about culture. That's why I like to play in Europe a lot. There is more appreciation for our music over there.

RM: What you are saying reminds me of early rock 'n' roll. Black singers never had big hits the way white singers did. For ex-

ample, Pat Boone had a bigger hit with "Tutti Frutti" than Little Richard did, even though Little Richard wrote the song.

Airto: Right. I read an interview with Little Richard and he said exactly that. He said that the people loved what he did at performances, but the white folks wouldn't let their kids buy his albums. And then other people started recording his music and having hits. In a way, that's the story of my life. All of these other people are making "Brazilian" records. But luckily I don't rely on records to make a living. People say that you have to have a record out to get bookings, but I went for five years without making a record, and we worked all of the time. To me, the most truthful way to make a living as a musician is to play for the people. I look in people's eyes when we're playing, and the exchange of feeling is so strong.

We recently did two weeks at Ronnie Scott's in London. We changed the whole feeling of the club. When we first went in there, the place was like a tomb—that old smell that's typical of old jazz clubs where they never open the door. And the employees were all dragging around. I felt kind of weird when we first walked in there. But by the time we left, everybody was whistling and smiling. They were saying, "We feel so good! You guys really brought some life into this place." And we sold out the place every night for two weeks. We couldn't have guests because there wasn't even standing room. It was a beautiful, beautiful gig. I loved seeing the way that the vibes went up, up, up. I was playing things I didn't even know I could play.

So playing for the people is the most important thing. The people are real. They are out there, and when they love the music, they give it back to you right away. You look in their eyes and they're saying, "Thank you." It's beautiful, and playing music for the people is the most important thing in my life besides my family. Even if I had a platinum album, if I couldn't play for the people, I wouldn't want to be a musician anymore.

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Photo by Michael Barnault

David

Not unlike most music professionals who keep their egos under control when questioned about success, 30-year-old David Bowler, latest drummer with Ahmad Jamal's group, maintains that a good dose of luck, combined with consistently being in the right place at the right time, is responsible for the recognition he has recently received. Bowler, who is credited on Jamal's latest Atlantic recording, Grammy nominee *Crystal*, just can't see where he may be especially talented, even though he has been drumming since he was ten. Nor can he admit to grabbing each and every opportunity that "luck" had brought his way.

When Bowler, just four months into Jamal's scene, found himself getting ready for a Japanese tour sponsored by the Philip Morris company, he was still saying how it was all the luck of the draw. But for those who know him, have heard him play, and have seen the lights exploding from his eyes when he is just fooling around behind a drumset, the explanation is different. As jazz saxophonist and long-time colleague Ed Agopian says, "Dave Bowler is getting everything he deserves, everything he has worked for."

Bowler's only complaint these days is that he is starting to look a bit older than his 30 years—"...all this road work." In addition to the Japanese tour, Bowler and the rest of the Jamal troupe, which includes pianist Jamal, bassist James Cammack, and Willie White on percussion, toured the west, played D.C. and Boston, and as Bowler says, "Ahmad could call me right now and ask me to be ready to go to Sri Lanka in an hour." Bowler is fighting back by starting a health regime, which is based on an all natural foods diet. Although

Bowler had toured before, the Portland, Maine native is quick to point out, "It wasn't like this—not Japan and the whole United States in just a few months."

Having just joined the quartet after Steve Smith finished a stint with the group in August of '87, Bowler remains in a constant state of shock. After all, he was driving a bread truck for an Italian bakery four days a week, until fate tapped him on the shoulder in the form of an introduction to James Cammack. Bowler had been working with a New Jersey Top-40 band, and although he did not get along with that band's leader, he was liked well enough to be referred to Supernova, a new fusion group. The bass player turned out to be Cammack, and musically he and Bowler clicked. "When we started talking, we found we had a lot of the same interests, including our age, and I was fascinated to find that he was Ahmad Jamal's bass player for the past three and a half years. I had been listening to Ahmad since I was 17."

Bowler is the first to admit that not many Maine teens were or are listening to jazz pianists, and he points to his father, Albert, bass player with the Sid Lerman Orchestra and former postal worker, as the culprit in his musical education. "My father took me to drum lessons when I was about ten," he says. "I listened to jazz as a kid, but I played rock 'n' roll because it was really appealing and easier to grasp onto. I was in a drum & bugle corps called the Defenders when I was 14 or 15. We used to travel all over the country, and we would compete throughout the Northeast." When Bowler began with the drum corps, he started by playing cymbals, and then progressed to snare drum. "That's how I

got my formal training. I had learned how to play a little bit through private lessons, but I got all the basics from an old drummer named Charlie Newcomb, who knew my dad. He taught me how to read drum music. I went to him on Saturday mornings for a year or two," he says.

Bowler was continuing to play rock 'n' roll, having grown up with Jimi Hendrix and all the European bands, and at 17 began to play out for the first time. "We used to have a power trio called The Front Page. We came out of South Portland, and I had to borrow a friend's drumset. We made \$2.00 each at a Methodist Church. It was a Christmas party, and we had a blast."

He continued to play rock until he came to what he describes as a musical roadblock. At that juncture, the still teenage drummer found that he needed a challenge. This was right at the time that John McLaughlin's Mahavishnu Orchestra came out. "I was playing Grand Funk Railroad and Hendrix—all that stuff that is really great." A friend called with such enthusiasm about the McLaughlin record that Bowler dropped everything to listen. "I fell in love with Billy Cobham and the fusion drumming scene. I went from rock to fusion to mainstream jazz to bebop—sort of the opposite direction that the old-timers went in. They went to jazz first. If they liked it, then they went on to fusion," he explains.

Before Billy Cobham became an idol, Bowler was influenced by Grady Tate, Max Roach, and Vernell Fournier, the original trio drummer for Jamal and the person who Bowler believes has the greatest technique on brushes. "It was so captivating that I tried to emulate that somehow," he says. Later on Ricky Lawson, Will Kennedy, and Smitty Smith also became Bowler favorites.

However, at that point, living in Maine began to present problems for a jazz-oriented youngster, and Bowler felt stuck in the rock mainstream if he wanted to make money playing in clubs. "From that point I went to a band called Red Snapper in Portland. We did a lot of Springsteen stuff," he recalls. "One day we were rehearsing these heavy rock tunes, when these two guys walked in—Michael McInnis and Carlos Cuellar." They told Bowler about a band they were starting called the Franklin Street Arterial. McInnis boasted that they were going to be totally different than anyone else, and that they were going to write their own material. They wanted

Bowler

by Bonnie C. Moore

Bowler to drum. Eager to make a change, he joined, and the group started rehearsing fusion tunes. And because of Cueller's Colombian background, the FSA had a Latin influence. That band lasted about two years.

Just when Bowler was beginning to think about going back to playing rock, luck called again. "I got a call from Kittery Point [Maine], from Ben Baldwin, who said, 'You've got to come down. We make so many dollars a week, and we are always working.' They were the most popular band in the Seacoast area," says Bowler about the "Big Note." He moved the 50 miles south and began playing with the swing band seven nights a week.

Out of that experience, Bowler worked with keyboardist Greg Mangiafico, who is now a well-respected studio musician in his own right, having worked with the likes of Billy Joel and Cher. Mangiafico convinced Bowler that Maine was a professional and social dead end, and after much consideration mixed with a good dose of fear, Bowler packed up his U-Haul and left the pine trees for the Big Apple. He had a possible gig waiting for him, but the Bowler luck seemed to have run out. "It fell through. It was a Top-40 situation in New Jersey."

At first, after being secure with the Baldwin band, Bowler was scared to death. "I had a place to stay, with Mike Campbell, and six months' worth of money." Bowler felt he couldn't return home too quickly, and he had burned more than a few bridges, including a 12-year relationship with his high school sweetheart. "I could have settled down, but I decided to pursue the career. It had a lot to do with my dad. He had that choice too, but his parents said, 'No, we want you to go to school. You are not going to be a musician,'" he explains.

After making the Cammack connection, Bowler was told to buy all the latest Jamal records. "We are going through drummers like crazy," said Cammack. Up until that summer, Steve Smith sat behind the rented drumsets, and before him Danny Gottlieb reigned. Jamal used Vernell Fournier to tour Europe with, even though Bowler was already with the group; coming in as a last-minute replacement, Bowler did not have time to get the visas and passports necessary for that excursion.

"So I bought the last four tapes and just listened, played along with them, and memorized the material. Cammack called back, and said to call Ahmad." Bowler

was hesitant, but Cammack insisted and persuaded him to use his name as recommendation. He made the call, only to be put off by Jamal's indecision. He was instructed to call back in two weeks. Bowler recalls, "I said to myself, 'Yeah, sure.'"

But Bowler did call back, and was greeted with, "Dave who?" Jamal put him off again, but this time with a promise of an audition/rehearsal in the very near future. Bowler continued to do his listening homework, and went on a two-week beach vacation. While getting ready to tan, Bowler got a call from Jamal. "He called my parents and got my number, and he said he was stuck for a drummer. He wanted to know if I could be at the Charles Hotel at 3:30 on Wednesday, and I just about dropped the phone. This was on Monday. Luckily, I brought my cymbals with me because I wanted to practice. I had no drums, no clothes, just my cymbals and my sticks."

Bowler borrowed clothes and showed up at the gig. Jamal had supplied Bowler with drums, as he does on all the gigs. "No rehearsal—I just sat down and did a soundcheck with one or two tunes. I was nervous, but not crazy like the first time I ever did a gig or anything. All I did was watch him in total awe; I had listened to his music for so many years."

How could he possibly have learned the gig in just a few hours? He replies, "Jamal sets up with his back to the audience and facing the band. So all I did was watch his feet and his hand signals, which he briefed me on quickly before we started. He said, 'We hit at 9:00, Dave; see you then.'"

"I loosened up and listened to the tapes, and at 9:00 I went in and the Regatta bar was mobbed. My stomach was going kind of nuts. He is a very spiritual man, and all of a sudden I was totally relaxed. It was like he was helping me out. He counted off the tune, and we played and it sounded okay. He turned to Cammack and said, 'Yeah, this is gonna work out. Your friend can play.' So step one was established. We played the four nights in Boston, and it was great."

They had talked about money over the phone, and it was a very good jump in salary—double from what Bowler was making with Baldwin. But Bowler didn't know if this was just a fill-in for the Boston situation, or something more permanent. He asked about further work, and Jamal said his name was already on the tickets to the next show in Texas. Bowler re-

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sponded with "Well, thanks for telling me," albeit to himself. He then went to Fort Worth for four nights.

Next, Jamal called about the record date, and Bowler says he thought, "'Whoa. What do I do? How do I prepare?' He said to me, 'Just show up at 8:00.'" After a one-day rehearsal, the record was cut, and Bowler just had time to pack for a Midwest tour. Bowler's whirlwind had just begun.

Placing Jamal as one of the finest musicians in the world, Bowler recognizes that, like any leader of a band, he can be tough, and 90% of the gig is being liked and accepted. "Ahmad Jamal is his own person. He doesn't put up with any crap, whether it be itinerary, transportation, food, or music."

Although Bowler says that Jamal never tells him what to play, the impromptu style is not the norm for this group. "Jamal's system is to cue in the players by pointing to you, telling when to come in and when to stop," explains Bowler. "A lot of it is strictly groove playing and knowing the tune, and not a lot of soloing, until he points to you. I usually get to play what I want within the configurations of what he wants." Bowler admits that the demanding format of Jamal's style is unlike any he has ever experienced, and he must be on his toes at all times.

The long term plans for Bowler include

his strong desire to be on the next Jamal record, due to be recorded in the spring. "There are probably a million drummers in New York City that would love to have this job," he says. "I mean, how many players could grow up listening to jazz and fantasizing about being a jazz player, and actually end up *being* one?!" he exclaims.

Bowler says that, since he began playing with Jamal's group, his performance has improved considerably. "When you play with great players like that, you naturally learn some of the best lessons of your life," he says. Finding himself in what he calls another league—from local-level playing to playing with one of the best pianists in the world—Bowler has reached to satisfy the technical demands therein. "It also requires me to be more simplistic in my playing. Like just laying back, listening, and playing what's necessary, like the essence of the beat." Bowler says that, in the past six months, he has progressed more than he has in any previous year.

Though everywhere that Bowler has played with Jamal he has been provided with a rental kit, his own equipment includes one Yamaha set—a five-piece *Recording Series*—and one four-piece set of Sonor's *Rosewood Series*. He uses his own Zildjian cymbals on tour. He has 14" New Beat hi-hats, an 18" medium crash/ride, a 20" *Mini-Cup* ride, and a 16" thin crash. Bowler uses a Caroline pedal and Remo drumheads. "In a lot of venues that we work," he says, "miking is not necessary, because either the rooms are small or they are acoustically designed so that I don't need miking."

David Bowler still insists that he doesn't know how things happened or why they happened so fast, but he does admit that he always knew that music was his only path. "I knew this was what I wanted to do. When I was growing up, my dad was playing, and he always had the records around. We were reminiscing today about Clark Terry, who was on this Japanese trip, and how I always appreciated his playing. Dad had this record that Clark played on called *Oscar Peterson Trio Plus One*, and I remember sitting at the turntable with my head cocked reading it and thinking, 'This is interesting.' Now I have toured with Clark. I'm in some real good company."



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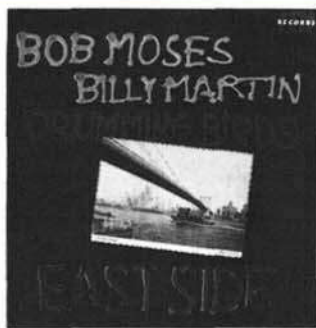
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BOB MOSES/BILLY MARTIN—*Drumming Birds*. ITM Records ITM 0015. B. Moses and B. Martin: dr, perc. *Entrance To The Hall Of The Drummer King / Mozamba / Nana? NoNo, NeNe! / Boat Song Part 1 / ... Part II / Weildin' For D Sharpe / Rumble In The jungle / Tempest, Sandstorm / Jabba The Hut Strut / Laughing Drummers In The Park, On Mars.*

As Bob Moses says in his book, *Drum Wisdom*, whenever he picks up his sticks to play, he hears music running through his head, not just drumming. On *Drumming Birds*, Moses' collaboration with Billy Martin, the duo indeed communicate very musical ideas, despite the fact that what we have here are almost completely percussion-based pieces. Rather than merely exercises in technique, though, *Drumming Birds* succeeds as a drumming album—even for non-drummers—because the groove is the thing.

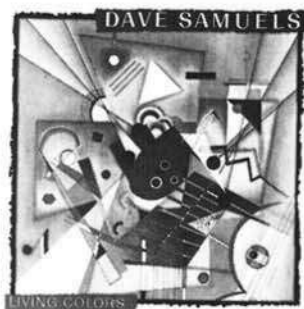
The record opens up with the brief "Entrance To The Hall Of The Drummer King," and the title says it all: Thunderous tom fills over Oriental-feeling keyboards let the listener know that the simple yet powerful feel of stick hitting drum is going to be as important as anything else in the ensuing tracks. And the next two cuts, "Mozamba" and "NaNa? NoNo, NeNe!" substantiate this hint; these two long, jungle-like groove tracks get right to the appeal of drumming—its ability to make one's body want to move. Moses has said that he believes musical and rhythmic ideas should be milked, but despite the repetitiveness of the rhythms, the music is far from boring. Moses and Martin even manage to make drum machines sound loose, with the overall result being several tracks that should make great accompaniments to

modern dance performances (or at least get you on your feet in the privacy of your own listening room).

Elsewhere, Moses and Martin employ various percussion instruments and electronics to dabble in atmospheric pieces ("Boat Song Part I" and "Tempest, Sandstorm"), and a bit of humor, such as the multi-voice "rap" over a simple, heavy funk beat in "Jabba The Hut Strut" or the imaginary "Laughing Drummers In The Park, On Mars."

Drumming Birds is an often soulful, sometimes amusing, and always entertaining collection of percussion pieces that wins on account of the great feels that Moses and Martin successfully communicate. And to these musicians, feel is what it's all about.

—Adam Budofsky



DAVE SAMUELS—*Living Colors*. MCA 42144. Dave Samuels: vbs, mar, perc, Kat. M. Forman, M. Cohen: kybd. S. Rodby, M. Formanek: bs. Tom Brechtlein, Terry Clarke: dr. Andy Narell: stl dr. Roger Squitiero: perc. R. Traut: gr. S. Shapiro: synth. *Living Colors / Pan Dance / Astaire's Way / Soundscape / New Math / Oslo / The Outer Gate/Snowfall.*

Dave Samuels' first solo album finds him somewhere in between his more commercial playing with Spyro Gyra and his freer jazz playing with Double Image. This is, to be sure, a jazz album, and there's plenty of solid improvising. But there's also a good sense of compositional structure that is often lacking on jazz albums. In other words, this doesn't come across as one of those sessions where the musicians got together for the first time in the studio, ran down a basic framework for a tune, and then

hit the record button. These tunes have definite arrangements, and the musicians obviously spent some time with them before recording.

When soloing, Samuels plays with a relaxed self-assurance that one would expect from someone with his background in jazz. But, possibly because of his work with Spyro, he has also learned the value of making his statement within a chorus or two, rather than dragging the tune out until every last possibility has been squeezed out of it. The result is an album that moves along at a nice pace, but that still offers plenty of room for self-expression.

—Rick Mattingly



IRON MAIDEN—*Seventh Son Of A Seventh Son*. Capitol C1-90258. B. Dickinson: vcl. D. Murray: gr. A. Smith: gr, syn. S. Harris: bs. Nicko McBrain: dr. *Moonchild/Infinite Dreams / Can I Play With Madness / The Evil That Men Do / Seventh Son Of A Seventh Son / The Prophecy / The Clairvoyant/Only The Good Die Young.*

Iron Maiden is one of the veteran groups on the heavy metal scene, and one of the keys to their longevity is the fact that their songs are generally a bit more arranged and interesting than those of a lot of the competition. And a major element of each song is the drumming of Nicko McBrain. Much has been said about Nicko's impressive bass drum speed, considering the fact that he is one of the few single-bass-drum players in the metal field. And that talent is amply demonstrated on quite a few of the tracks of this album. But beyond that, Nicko's inventive fills—and where he chooses to use them—also serve to elevate Maiden's music above other, more fundamental (and therefore ponderous) rock.

There is a certain thematic sameness to the tunes, but quite a bit of variety in terms of tempos, rhythm structures, etc. Nicko shines on all of them. If you are into heavy rock drumming that demonstrates both skill and imagination, this is a good album to check out.

—Rick Van Horn



GLEN VELEZ—*Seven Heaven*. CMP Records cd-30. G. Velez: perc. Layne Redmond: addl. perc. S. Gorn: fl. *Ramana / Amulet Of Bes / Sweet Season / Semi-Pileated Human / Seven Heaven/Snake Eyes.*

What a great sounding digital recording! The performances are tastefully delivered by seasoned musicians; the engineering is clean with well-placed stereo separation. *Seven Heaven* is a showcase for unique drum sounds spiced with flute melodies, performed by Glen Velez, Layne Redmond, and Steve Gorn.

Velez is fascinated with the frame drum, among other exotic, hand-held percussion instruments. He blends the refreshing sounds of percussion from different parts of the earth with the sweet and emotive melodies from Steve Gorn's bamboo flute. In many of the pieces, Velez and Redmond build a rhythmic structure from their interaction of tuned and non-tuned percussive motives. Gorn then weaves modal phrases from his flute around the "groove."

Each selection highlights a particular ethnic drum. "Ramana" pairs Thai frame drum with goblet-like thon drum. "Amulet Of Bes" and "Snake Eyes" feature the incredibly resonant bodhran drum—a wonderful sound that you feel as much as hear. Gorn's tasty Bansuri flute, played in mid-eastern modes and Indian

ragas, provides the perfect counterpart to the mesmerizing rhythmic "chanting" of the drums. "Sweet Season" paints a South American scene with mbira (thumb piano) and simple Andes flute melody. Throughout tribal music, drum sounds imitate nature—and nowhere is this more evident than on "Semi-Pileated Human," which sounds part woodpecker. The title piece, "Seven Heaven," is written in seven, one of Velez's favorite meters. The composer demonstrates how effortless and natural an "odd meter" can feel. "Seven Heaven" is colored by the gaval, a mid-eastern tambourine that was hand made by Velez's teacher, to whom the album is dedicated.

Since Velez specializes in hand-held drums, it is only natural that his physical, emotional, and intellectual connection with the instruments cajoles them into speaking so eloquently. Let's hope more recordings like this are made and distributed to hungry consumers throughout the world.

—Terry Kennedy

support of Billy's material—definitely unique in their sound and power. And drumming on this album, laying it down for everything else to build on, is Jim Keltner—who is unique, period. *Nobody* puts down a drum track with the sheer authority that Jim does. And I don't think that has ever been so obvious as it is on this album. Jim doesn't play a heck of a lot of drums; that's never been his style. All he does is set down a groove that is unmistakable and unshakable (which is critical when a drummer is driving a powerful horn section). Freddie Alwag (who is listed in the group's promotional material as the drummer in the band and so is probably doing the touring) does an excellent job on "Waiting For You"; otherwise it's Keltner's album, drum-wise. He plays in such a way that you simply cannot conceive of the part being done in any other way. You won't pick up a lot of chops by listening to this album, but you will get an education in what absolutely perfect R&B drumming is all about.

—Rick Van Horn



BILLY VERA & THE BEATERS—*Retro Nuevo*. Capitol C1-46948. B. Vera: vcl, gtr. R. Hirsch: gtr. D. Leonard: trp, flghn, tbn. D. Miner: bs. M. Murphy: kybd. J. Peterson: sx, gtr. L. Price, R. Viola: sx. G. Philliganes, R. Tee: pno. Jim Keltner, Freddie Alwag: dr. *Let You Get Away / Waiting For You / Heart To Heart (Eye To Eye) / Ronnie's Song / Between Like And Love / I Got My Eye On You / Heart Be Still / If I Were A Magician / Wrong When I'm Right / Poor Boys / La-La For What's Her Name*.

Billy Vera is an excellent R&B songwriter and vocalist—practically unique in his field at the moment. The Beaters are a terrific R&B horn band playing in



LIVING COLOUR—*Vivid*. Epic BFE 44099. V. Reid: gtr, vcl. C. Glover: vcl. M. Skillings: bs, vcl. William Calhoun: dr, perc, vcl. *Cult Of Personality / I Want To Know / Middle Man / Desperate People / Open Letter (To A Landlord) / Funny Vibe/Memories Can't Wait / Broken Hearts / Clamour Boys / What's Your Favorite Color? / Which Way Jo America?*

On *Vivid*, Living Colour's debut album, the band proves that what might keep heavy, guitar-based rock still interesting at this point in time is the assimilation of different styles of music. Living Colour cleverly sprinkle funk, Gospel, heavy metal, rap, soul, and Latin

atop a strong foundation of Led Zeppelin-like heaviness, and drummer William Calhoun adapts nicely to each style turn and tempo and time change. The band even pass an obvious bow to Zeppelin on the cut "Desperate People," where producer Ed Stasium has perfectly captured the trademark Bonham sound in Calhoun's open hi-hat quarter notes, big, boomy bass drum sound, and even the signature Zeppelin oddly-placed "trip" in the groove.

Calhoun has plenty of room to add his own personality to these songs, though, and seems to have already developed his own trademark use of an off-the-snare hi-hat trick. He puts this to good use on several tracks, most noticeably on the lead-off song, "Cult Of Personality," where this subtle maneuver adds a nice contrast to the bombastic chorus.

Calhoun has previously worked with Harry Belafonte and South African singer Letta Mbulu, and has successfully and interestingly adapted the solid groove playing he honed in those situations to the unorthodox heavy rock of Living Colour.

—Adam Budofsky



THE NEW HARRY BREUER TRIO—*Mallets In Wonderland*. Tabby Tone Records (Anthony Wellman Productions, 19 West 34th St., Suite 1025, New York NY 10001). Harry Breuer: xylo, bells, hammer dulcimer. T. Andriello: har. J. Goldsmith: cl, kybd. *Cartoon Time / Spoof / Ragtime Rube / Honky Tonk Train/Dainty Doll/Whirlygig/ Dixieland Rag / Kid Stuff/ Trick Or Treat / Tabby's Tune/Wacky Waltz/Latin Rag*.

This is really a fun album. The tunes are basically vaudeville in nature, complete with corny sound effects, and they

contain just about every musical cliché

since Harry Breuer was there when those clichés originated, he knows how to play them with (dare I say it?) authority. Despite the limited instrumentation listed on the album jacket, there are, in fact, many more instruments heard on the record, including frequent use of synthesizers. The one instrument I would like to have heard more of was Breuer's xylophone, as he was one of the pioneers of the instrument. But considering that the man is now 86 years old, it's great just to know that he's still playing and obviously having so much fun doing it.

—Richard Egart

THE NEW PERCUSSION GROUP OF AMSTERDAM

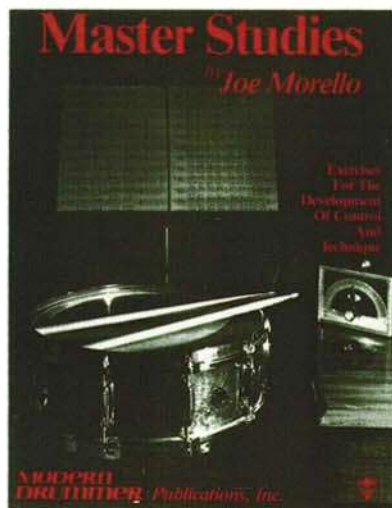


THE NEW PERCUSSION GROUP OF AMSTERDAM (with Bill Bruford and Keiko Abe)—*Co Between*. Editions EG EGED54. Ruud Wiener, Peter Prommel, Herman Rieken, Steef van Oosterhout, Johan Faber, Toon Oomen, Jan Pustjens: perc. Bill Bruford: dr, perc. Keiko Abe: mar. *Co Between / Redbone / Marimba Spiritual / Maenaden*.

Mixing a classical percussion ensemble from Amsterdam with a marimbist from Japan and a rock 'n' roll drumset player from England sounds like one of those ideas that is supposed to appeal to a lot of different tastes, but doesn't work because it ends up not being anything. And yet this recording succeeds admirably, possibly because of the nature of percussion itself. As stated in the liner notes, "[this recording] stands as proof of the primal psychological power in playing percussion. It is that which has enabled musicians from completely different disciplines to come together and to reach a high level of performance despite very little

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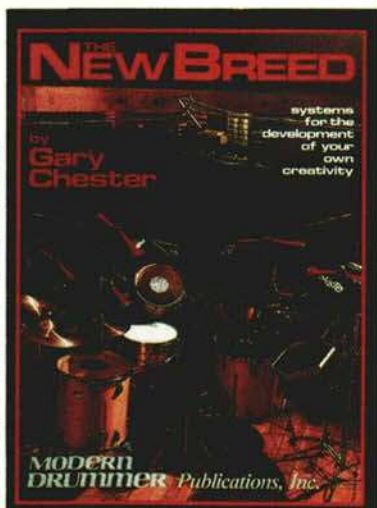
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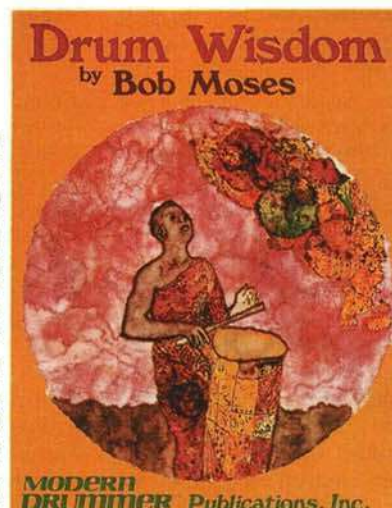
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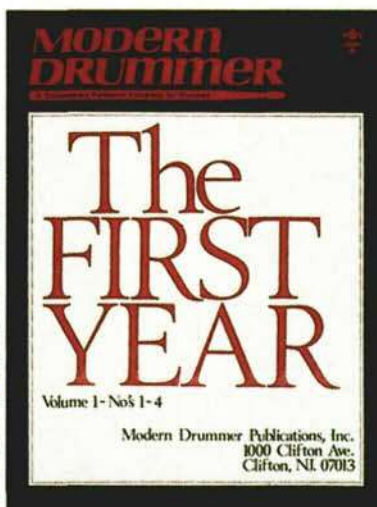
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shared playing experience." Or, in simpler words, "There is still a hollow tree trunk inside every one of us."

The title track features Bruford on drumset over a framework of keyboard percussion instruments. This is not one of those situations where an ensemble provides a backing over which a "barbarian" drummer goes wild; rather, the drumset is fully integrated and sounds much like a classically written percussion part. Abe's feature, "Marimba Spiritual," likewise features the marimba in an integrated setting with traditional Japanese percussion instruments. The other two compositions on the record feature the ensemble alone, and balance out the album nicely with contrasting sounds and styles.

With today's emphasis on "world music," this recording should be noted. It truly blends a variety of influences into something quite unique. It is classical in nature, but it has more soul than is typical in those settings.

—Richard Egart

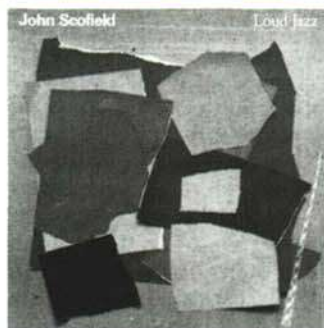


PERCUSSIONS CLAVIERS DE LYON—Rags (Vol.2). BNL Productions 11 2733. Frederic Jean-nin, Gerard Lecoine, Karl Ninerailles, Jean-Luc Rimey-Meille, Laurent Vieuble: mar, vbs, xylo, glock, bs mar. Yvan Ackermann: perc. Eric Sammut: mar, glock. *Sweet Caroline Charleston / Bethena/Maple Lea (Rag/Nola /Chicken Reel / Gallop/Original Rag / Temptation Revamp / Pine Apple Rag/Dotty Dimples / One Step Charleston / Canadian Capers / Dill Pickles / The Entertainer / Fluffy Ruffles / Mallet A La Zurke/Xylophonia.*

From France comes this delightful CD of rags, recorded by a quintet that specializes on the keyboard percussion instruments. The liner notes explain that this recording was done as a tribute to the pioneers of keyboard percussion, Lionel Hamp-

ton, Milt Jackson, Joe Green, and Harry Breuer, and it is a fine tribute indeed. Whereas many performers get caught up in the "callisthenics" of rags, these musicians make the most of the musical possibilities without losing any of the inherent sense of fun. Sensitive use of dynamics combined with warm tones from marimbas and vibes help avoid the "ricky-tick" sound that is often associated with this music, giving this recording a very pleasant sound. This recording might be hard to find, but if you are a fan of good mallet playing and/or rag-time music, you should definitely seek it out.

—Rick Mattingly



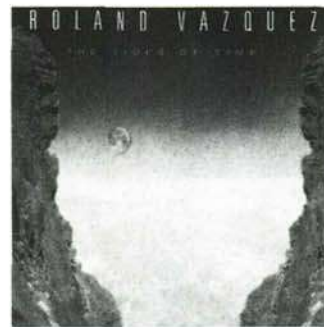
JOHN SCOTFIELD—Loud Jazz. Gramavision 18-8801-1. J. Scofield: gtr. G. Grainger: bs. Dennis Chambers: dr. R. Aries: kybd. G. Duke: kybd. Don Alias: perc. *Tell You What / Dance Me Home / Signature Of Venus / Dirty Rice/ Wabash / Loud jazz / True Love / Did It / Spy vs. Spy.*

On his last album, *Blue Matter*, John Scofield successfully combined jazz-fusion with funk and R&B. Much of that musical success can be attributed to the players on that record, notably drummer Dennis Chambers. On *Loud Jazz*, Scofield has tapped those same players again and has come up with another good album, very much in the same mold as its predecessor.

This recording is full of interesting little drumset techniques that Chambers offers up. The first thing to mention about Chambers' playing is his great time feel. He keeps the groove happening while he embellishes the beat. On the funkier tunes, Chambers doesn't just play the same old snare drum backbeats; he breaks it up. Also, his sound works well for this type of music. The drums are very tight and crisp, and meld together perfectly with the bass. And

Chambers' hi-hat and ride cymbal techniques are cutting. The entire band is tight, playing with a lot of intensity and dynamics. And, just when you think you have Chambers pegged, he pulls out the brushes for the tune "Spy vs. Spy." Chambers is a fine player, and *Loud Jazz* is just more evidence of this.

—William F. Miller



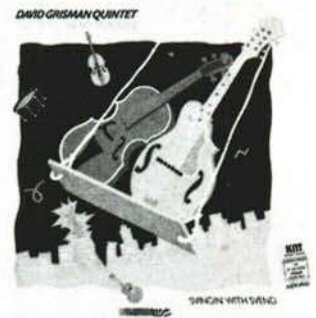
ROLAND VAZQUEZ—The Tides Of Time. Soundwings SW-2106. B. Lynch: trp. D. Oatts: sx, fl. K. Hitchcock: sx, fl, cl. D. Wilensky: sx. C. Botti: trp. M. Stern: gtr. D. Brown: gtr. D. Lallama: kybd. A. Farnham: kybd. A. Jackson: bs. Luis Conte: perc. Emedin Rivera: perc. R. Vazquez: dr. *Pire / Dance For Louise / Kifaru / Palladium / Celestial Maiden / 60 Berkley Place / By What They Didn't See / .And He Wandered The Tides Of Time.*

Here's a very hot record from drummer/composer Roland Vazquez. *The Tides Of Time* is a contemporary big band album featuring some hip tunes and arrangements. Vazquez draws from his Latin, jazz, and rock influences to come up with compositions that are musically fresh and not cliched. Riding tandem with these fine compositions is an all-star big band that is really alive with excitement. Some of these tracks, including "Pire" and "Palladium," simply jump out of the speakers!

As far as Vazquez's drumming is concerned, his playing, like the music he writes, is rooted in Latin music. He kicks the band, and since he penned seven of the eight songs here (and arranged the eighth), he *knows* the compositions. With that sort of inside knowledge of the tunes, Vazquez gets in and makes the statements he wants to make on the kit, and keeps the band together. In addition to the fine drumset playing, there is some exciting percus-

sion work from Luis Conte and Emedin Rivera. Check this one out.

—William F. Miller



DAVE GRISMAN QUINTET—Svingin' With Svend. Zebra/Acoustic ZEA-42108. D. Grisman: mandolin. S. Asmussen: vln. J. Kerwin: bs. D. Vanellos: gtr. George Marsh: dr, perc, kalimba. *Svingin' With Svend / Nadja / Lap-Nils Polska / Swing Mineur / Jitterbug Waltz / Nuages.*

This is a combination live and studio recording of the Dave Grisman group, with the addition of legendary jazz violinist Svend Asmussen. The second, fourth, and sixth tracks were recorded during live performances at Fat Tuesday's in New York City, while the group was touring in 1986. The balance of the album was recorded at the conclusion of the tour in 1987.

George Marsh wrote an article about his work with the Grisman group in the May '88 issue of *MD*; here's your opportunity to hear what he was talking about. George's extremely tasteful application of drum and percussion techniques fits this music to a "T," which is quite an accomplishment considering the all-acoustic nature of the group and the eclectic nature of its repertoire. I was fortunate enough to be present at the Fat Tuesday's shows, and I can attest to the fact that George was demonstrating a tremendous sense of musicality and an impressive amount of imagination to add both a rhythmic foundation and a sense of percussive color to the music. All of that comes through on this album, serving to prove that drumming doesn't have to be loud and fast in order to be dynamic and exciting. Try this one for something musically different and very enjoyable.

Rick Van Horn



Julie Spenc

Photo by Lissa Wales



certain sophistication: articulate, thoughtful, but in possession of a slightly guarded, youthful exuberance. Julie's eyes display a willful sincerity, and they seldom stray from contact with whomever she is speaking.

We order drinks, and she begins talking about her introduction to percussion, growing up in Indianapolis. "I guess I must have been nine when my father bought me a drum. It was a great drum; it had yellow sparkles," she says with a rather tickled smile.

Julie's music-minded father, a lawyer, has continued to be very supportive of her endeavors, his positive attitude no doubt a consequence of having directed a church choir for many years and having played the euphonium. With the exception

of Julie's mother, each family member has had musical training: Her brother, Jim, was a saxophonist; her oldest sister, Jo Ellen, teaches piano and guitar, plays trumpet, and was once a vocalist with a band; and her sister Nancy was a percussionist and a pianist.

It was Nancy who influenced Julie to begin piano lessons at age five and encouraged her to improvise. She quickly developed an affinity for the piano, a bond that would later distract Julie from marimba practice at the Eastman School of Music. "The first year at Eastman, I spent more time improvising at the piano than practicing percussion. So, for almost a year, I stopped playing piano and just tried to get comfortable with the marimba."

The instrument Julie chose as a means for expressing herself is due largely to happenstance. She had the good fortune of having access to a small, three-octave marimba at age nine, then to a concert grand a few years later. They were hand-me-downs from Nancy, who switched her college major from percussion to psychology. "When I was in sixth grade, I got her concert grand marimba, so I was starting to play college rep' when in eighth grade. It wasn't because I was that good," she quickly asserts. "It was just that I happened to have an instrument I could play more challenging music on."

It was also in eighth grade that she first heard marimbist Gordon Stout. His performance made her consider the marimba's potential as a medium for creative expression. "I heard him play the *Mexican Dances*, and I was just knocked out. I went home and bought a copy, and my hands bled for months just trying to play four mallets like that. I woodshedded it for a long time. It took about three years to be able to play that piece."

About two years after hearing Stout, Julie heard Bill Molenhof perform. "Bill got me as excited about composing for the instrument as Gordon did about working on the technique of it, because I heard Bill doing so much really interesting music that he had written. Whereas with Gordon, the music was interesting, but the key thing was seeing how relaxed and completely confident he was about playing the instrument." Soon, performances by other virtuosos, such as Keiko Abe and Bob Becker, fueled her increasing interest for the marimba.

"When did you start practicing diligently?" I ask.

"I don't think I ever have!" she quips, breaking into laughter. "No, it went in spurts." One of her peers at Eastman attests to this routine. She would become inspired, constantly practicing marimba for weeks—sometimes in the dark to help develop accuracy—then would kind of lay low for a while.

When I first met Julie a year ago, she noted that it was her early piano improvisations that served as a springboard for composing for that instrument. It was an older peer's vibraphone playing that helped inspire her to write music for marimba.

Julie's first published piece, the autobiographical *Cat Clock* (a unique combination of spoken verse, then solo marimba performance), and *Children's Suites* demonstrate talent and interest in writing poetry. "I've enjoyed writing poetry for a long time, and it just seemed natural to try to put poetry and music together. But it's all basically improvisational," she explains. "It's very difficult for me to write poetry that's not coming out of my experiences or my feelings, because that's what I've always done with music. So the two things just kind of flow together."

Julie has read some of her poetry in Indianapolis (in informal situations), but has been reluctant to seek a publisher. "My mother is a writer, and she's always been very interested in trying to have my poetry published, but I've never pursued it." Julie goes on to say how she wouldn't feel comfortable having her poetry in print, since

Twenty-six-year-old Julie Spencer is relatively new to the percussion scene. In the three short years since her initial major appearance at PASIC '85 in Los Angeles, Julie has become an important figure, not only for the technique she demonstrates in her clinics—the horizontal technique—but as a composer and performer of music for the marimba.

When I witnessed her 1985 clinic-performance in L.A., I was intrigued by the technique and her compositions. One year later, at PASIC '86 in Washington, D.C., I was surprised by her improved presentation and most impressed by the total experience of Julie as performer, composer, and clinician.

For this interview, I meet Julie in the exhibition hall of the Adam's Mark Hotel in St. Louis, where PASIC '87 is being held. Looking for a place to sit and talk, she takes control—something I didn't expect from this rather soft-spoken marimbist. She leads me through conventioners to a table in the open lobby-lounge area, where a jazz pianist is launching Chick Corea-type riffs into the happy-hour crowd. (Later, she mentions that Chick Corea and Keith Jarrett were important influences when she was in high school.)

There is a unique air about Julie. Her manner is relaxed, yet formal. She speaks in a somewhat breathy voice and with a

by Patrick Wilson

er

she doesn't consider herself "a great poet," and that she feels uncomfortable being labeled as a "composer," because most of her music is improvisational. I confront her with the argument people have made that improvisation—jazz, for instance—is a form of composition. "I guess composition has the connotation of effort and work," she replies, commenting further that, for her, playing and improvising is natural, contrary to the connotation others have for the word "composer."

My curiosity turns towards the evolution of the horizontal concept—the technique that allows an increase in speed and accuracy and four-note chordal rolls with two mallets. "Facility-wise, people always told me that I had good technique," she recalls. "I didn't do much two-mallet music until I got to Eastman. I was thinking, 'What can I do to make the marimba more fun?' And I was trying to think of all the crazy things that I could do on marimba. It just occurred to me that it would be possible to roll with one mallet, because if your hand was loose enough that you could move it as fast as I am right now without a mallet in it, and then if you could get to the point where you could hold a mallet and do the same thing, you could do a roll."

Julie had been using this unorthodox technique to some extent on drumset and timpani. To play between two drums, she found it more comfortable to simply turn her wrist upside down, letting the stick flip over, rather than move her whole arm. "I spent three years trying to make up exercise pieces to build up the strength in my arm, so that I could be relaxed enough holding the mallet and still be able to move fast. I was interested in playing fast because it was exciting, so this just seemed like the ultimate thing to do."

Eastman's professor of percussion, John Beck, remembers when Julie first approached him with the horizontal concept after she had been studying with him for about a year. He was impressed, but also skeptical, since he requires all students to prove that a new-found technique relates to the standard orchestral and recital repertoire before they embrace it. Beck recalls, "I jokingly asked, 'Can you play the Stout Dances with two mallets instead of four?' She took that as a challenge, came back, and showed me that she could."

He then saw the technique was valid and applicable in music other than Julie's own pieces. "It really does have a great deal of accuracy built into it, whereas the other style of moving the whole arm to a different position does, sometimes, become a little inaccurate."



Photo by Lissa Wales

The technique strikes me as being so obvious, I wonder aloud why she thinks someone else had not advocated it sooner. "I have seen people using some of these movements, but they probably didn't get acceptance or encouragement to pursue it," she speculates.

Promoting the horizontal technique is a lesser part of what Julie really wants to communicate. "People want to talk about the technique so much—and I suppose that's natural—but for me, that's just not where it's at. I taught at a two-week academy last summer, and the last day, one of the students finally said, 'Julie, you know, we've never even talked about how you hold your sticks.' So I spent maybe five minutes in two weeks on how I hold my sticks. The rest of the time, people were singing and doing improvisational dance as we played, and doing breathing exercises and group improvisation with 'found' instruments. It's great to see people come alive when they realize that the instrument isn't this scary thing, that they don't have to have the world's greatest technique to play what they feel. After that, technique just comes. I saw a man in France who probably had the worst technique of anyone I've ever seen, and he was the most beautiful improviser."

"It's a good feeling in a group when people are relaxed and creative, because it makes the music personal. I hope that's what people would remember after working with me, rather than how I hold my sticks, because what matters is understanding and expressing thoughts and feelings. Communicating makes life more beautiful."

There was a time, however, when Julie was snared into the technique trap that has captured nearly all of us at some point. "There were years when I was probably the most unmusical marimba player you

ever heard, because I played everything fast and loud. I was writing exercises all the time; every day I tried to play faster than I played the day before. Then I realized I wasn't playing music. It was just notes with no emotion." The horizontal technique changed all that, she says, "because to develop the one-mallet roll, I had to become a more relaxed player, and consequently a more relaxed person."

At this point, I ask if she'd like another glass of wine, and jokingly suggest she continue the interview while I go up to the bar. Her creative nature surfaces; while I am away, she philosophically speaks into my recorder: "When you have a conversation with a person, and you're on the same wavelength, there's an incredible stimulation that happens. And when you play music, it's like you're talking to yourself, because you feel as if the music that you're playing is exactly what you're thinking and feeling. And that's why it's like having a conversation with someone who's thinking the same thoughts at the same time."

"So playing music is really a matter of being able to split yourself into two separate things and, at the same time, being able to unify yourself even more. Because you are the person that is creating the music, and at the same time, you are the person that is being affected by the music that you create, so that the music becomes something that's creating you. That's why I think that playing music is one of the most cathartic things that you can do, because you are able to get outside of yourself—to hear, or to observe what it is that you're creating—and at the same time, you're able to not be conscious of the part of you that is doing the creating. So, in that sense, the music becomes the person, and you become the music."

"You know, the most common phrase is, 'You were really one with your instrument.'"



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Well, that's not it at all. The fact is that you are one with yourself, and the instrument is like a camera that takes a picture of that, right at that instant when it happens."

I return, not knowing what she has dictated until I later play back her monologue. Although it seems to me that Julie's thoughts were premeditated long before speaking into my recorder, it stands to reason that she would also have an interest in the stream-of-consciousness concept, given her preference toward improvisation. "In high school, I liked reading William Faulkner because of his stream-of-consciousness writing. Stream of consciousness is the easiest way for me to work. It's the epitome of living in the present, being aware of what you're feeling at any given moment."

This Zen- or Buddhist-like attitude is not a part of her religious ideals. "I think there are a lot of good things from those philosophies, and I've certainly borrowed various ideas from them, but I can't say that I would adhere to them."

"What musical influences, other than Corea and Jarrett, made an impression upon you?" I ask.

"Aaron Copland's *Fanfare For The Common Man* and Stravinsky's *Symphony Of Psalms*—I wore those records out, mostly *Symphony Of Psalms*. Another great piece was *Sparrows* for voice, harp, and percussion by Joseph Schwanter."

Julie finds new age music as a possible vehicle for transporting the marimba and

lesser-known percussion instruments into the public's ears. "I think there's a growing interest in world music that the new age music is making possible." She elaborates, stating that new age music easily lends itself to all sorts of percussive sounds, sounds that are typical in world music. "I feel the marimba, in conjunction with electronics and other percussion instruments, can be as exciting and accessible as, say, the vibraphone is in jazz."

From Indianapolis, Julie went to Eastman, took a year out to practice back home, went back to Rochester to finish school, and then stopped out in California to check out new music happenings before going back to Indianapolis. Her reason for returning to her home town was part financial and part logistical. "When I first started, I was driving to a lot of gigs, and it was easy just to take off from Indianapolis, because I could get to most places in one day. Now I'm flying a lot more, so it doesn't really make as much difference where I live." This fall, Julie will be working out of California, while she pursues a master's from CalArts.

The newest area of exploration that this classical concertizing marimbist is embarking on is, unexpectedly, experimenting with electronics and marimba sounds. "I've been working with a friend in a studio in Indianapolis, mixing acoustic tracks with digital effects. [She recently made a recording for CMP Records in Germany, on which she was able to utilize electronic effects on several cuts.] I seem to be getting more and more support for that. The people who listened to these pieces with digital effects have been really enthusiastic. It's fun to do something different."

Something different. This is a partial key to Julie Spencer. The ordinary and predictable is all too plain. She seems to avoid what others might anticipate, and possibly finds a secretive hint of gleeful, mischievous pleasure in suddenly changing course, like a fugitive evading the bounty hunter.

Is a person like this difficult to work with? "No!" she emphatically claims, "but I'm very difficult to live with." Not unlike many a percussion major gone before her, only on occasion did Julie enjoy ensemble playing while in school. At Eastman, Beck had spoken to her about the times when she "went to rehearsals, sat there, and didn't want to be there." He is quick, though, to

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point out that she was a good, cooperative student, and has continued to grow and mature since that time. "I'm more interested in ensemble playing than I used to be," Julie says, admitting that her ego may have in the past gotten in the way, as she enjoyed being the center of attention in solo performance situations. "I'm just trying to listen more. If you can listen to other people, you can listen to yourself, you can express your feelings more clearly, and you can play more sympathetically with other people's feelings."

As far as the present state of her ego is concerned, she realizes that being secure with oneself is fundamental to keeping it from becoming inflated. "I'm finding that people who feel a need to lionize themselves tend to be the most insecure, and I feel like I'm slowly getting more and more secure."

Being a woman competing in a field dominated by men cannot do much for an insecure person. As we touch on the subject, Julie's tone becomes more serious. Although not overly sensitive or bitter about it, she does speak with an alarming sobriety. "When you're a woman percussionist, you grow up in the school band programs for seven, eight, nine years, usually being surrounded by men who often don't like you. So you learn either to be passive and drop out, or to be aggressive and excel, and try to get better than the people who are giving you a hard time. When I was in high school, I was determined to play

louder, faster, and more 'like a boy,' as they say, than the boys. So there were people who didn't like me because I wasn't what they wanted or expected me to be. I spoke with a soft voice, and I didn't have a particularly aggressive personality. But when I would play, I tried to be forceful. So then you go to college, and again you're surrounded mostly by men, and it's the same thing all over again. Then you get in the professional world, and you come to a convention of percussionists, and again you're surrounded by hundreds of men.

"The point I'm making is that it's impossible not to be aware that you're in a minority. It's impossible for that not to affect how you react and respond in those kinds of situations. But I feel strongly that music isn't something that you do; it's something that you feel, and that you are. And there are no sexes in souls. So when we talk about *music*, we're talking about souls, our own individual spirits, and we're talking about life. When you talk about music as a *profession*, there's discrimination. You're talking about roles—placements. You're talking about prejudice, basically.

"I don't let any of that bother me anymore, because I think I've gotten to the place where my music profession is a result of an inner music. I don't usually think about how many guy marimba players there are. I'm just happy that I can be somebody that makes other women think, 'Yeah, it's possible just to be me, to play what I feel, and to do what I want to do,' and not

worry about all this other garbage. Because if you express yourself strongly enough, people don't look at your face, your color, or your sex; they just listen to what you're saying as a musician."

Julie Spencer is making her mark. Beck believes she is destined to be known as an innovator for the marimba in the tradition of performers like Abe, Stout, and Leigh Stevens. While she has the right amount of aggressiveness, talent, and drive, one of her biggest assets may be her will to steer clear of the norm—the expectations of others. The dichotomy of Julie not-so-subtly presents itself during our conversation: the sophisticated woman versus the rather laid-back Indianapolis, the technical innovator versus the expressive musician, the calculating philosopher versus the stream-of-consciousness creator, the classical marimbist versus the electronic experimentalist.

She recognizes her unstable existence; when I ask if she finds herself "vacillating between extremes" at times, she replies, "That's probably the best three-word description of my personality that you could possibly give." However, stability is really not an issue. The important point is that she is using all her assets in a manner that escalates not only her own career, but the reputation of all percussionists by being an intelligent, articulate, caring musician whose concern over herself does not overpower the music she is making—a species that has become increasingly rare.



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Meanwhile, our record, which was on an independent label, was showing up in the independent charts. This got A&M interested, and they signed us. We've been very lucky with them. They've stuck with us all this time, through changes in personnel and management, and they're still there and still want us to do another record. After that period of touring, we recorded our first album, *Squeeze*. It was also produced by John Cale. When it was finished, A&M said that there wasn't a single on it—and they were right. So we went into the studio on our own and produced "Take Me I'm Yours" in one afternoon, and it was a Top-20 hit. After that, we tried producing our own records, with the help of John Wood, which was when we had our first string of hits like "Up The Junction" and "Cool For Cats," and for a while we were the flavor of the month, which was great.

SG: Have we skipped your first American tour?

GL: Yes, we have. Now this was really opening up the boundaries. I think we were probably the first British band to go over there and tour in that way: incredibly low-key, and all in the back of one Ryder truck—one little box truck—and a car. We'd do a show, and while we were doing it, Miles Copeland would be on the phone setting up the next show. We'd stay in grotty little motels, and it went on and on and on. We originally went out for ten days, and I think we stayed about five months. We loved it for about the first six weeks, but after that it was, "Can we go home now, Miles?"

SG: The idea of going 'round America, setting up the next date as you go, seems extremely daunting. How did Miles Copeland do it?

GL: Bloodymindedness! And you have to remember that he is American, so he doesn't have that fear of being stranded in a strange place. He must have had a lot of contacts. He fixed us up with some gigs in some pretty hip clubs in New York. The fact that there was nobody there to watch us is irrelevant, [laughs] I think we played to about four men and a dog to start with. Our first gig in The States was in a tiny little town. You fantasize about your first gig in America, but we got there and they didn't even know we'd arrived. And there I was on a disco dance floor—glass with lights underneath—and every time I hit the bass drum, it would slide away. I wasn't together enough at the time to take a mat with me. But that was the level of gigs. We went all over America playing these little clubs.

We were an impressive young band to see in those days, full of energy. And these Americans, bless 'em, I don't think they'd seen anything like it. We worked very hard, and we went back and back and back; we must have spent five months a year touring America. And we never had a big hit record. We've since improved on this, I'm glad to say. But at the time, the highest we ever got in the American singles charts was about 44 with "Tempted." But we were eventually packing out places like Nassau

Colosseum—22- and 23,000-seaters—just through our live performances. And the last gig we did before the band broke up in 1982 was at Madison Square Garden.

We reached that stage, and then we broke up, but it was a pretty sick environment at that time. I think that Chris and Glenn wanted to try exploring other things outside the band format, and I was drinking far too much. It seemed to suit everybody to split.

SG: The drinking problem wasn't caused by the band breaking up?

GL: Oh, no. I'd started a long time before that, probably around the age of 15. But by 1982 it had reached a point where it was dominating my life. I was waking up, trying to get over my hangover, getting through the show, and then drinking again. Without the shows, I think I would have been drunk 24 hours a day. But because there was this period when I had to perform, I had to control it. I don't think I was ever so drunk that I couldn't play. It depends where you draw the line about playing *properly*, but I always got through the shows. It was a sad existence: I was hating playing, hating music, hating everybody in the band. I just hated! *Everything* was bad. That amount of alcohol pickles your brain and makes you think along very negative lines. The resentments I was getting were caused by the insane thoughts I was having because of the drink. Alcohol is a depressant, and of course I was constantly depressed. I had no self-confidence.

There was a time when alcohol was my friend: It was something nice to do. I did it for what it did to my brain, rather than for the taste on my tongue. But it had a cumulative effect. Many people can drink for years in moderation, or perhaps they want a bit of "Dutch courage" if they are meeting the in-laws. That's the good side of it, but if you drink to the extent I was drinking, it ends up turning on you and taking away all the good things you thought it was giving you, like confidence, the ability to mix with people, and the ability to play the drums well and with carefree abandon. Just before the band broke up, my tempos were *terrible*; they were all over the place.

SG: How did you cope when you were under the spotlight in the studio?

GL: I really don't know. But if you listen to some of the early Squeeze recordings, the drumming is very energetic and full of excitement. I used to drive it along, right in front of the beat. These days it's much more controlled. I don't worry about keeping time now because I know [*he raises his eyes to heaven*], thank you, that I can do it. I now keep very good time; I've quite impressed myself. But that has just come with not drinking and having faith in my own abilities. I sometimes still have doubts, but I'm working on replacing negative thoughts with positive thoughts. Recording albums like *Babylon And On*, which I'm quite proud of the drumming on, I have to play along with SMPTE codes and MIDI codes, so there's no room for variations in time. It isn't drum

machines; I played it, but it had to be spot on.

SG: You obviously have no reservations about playing with machines.

GL: It's so much more efficient. The reason click tracks are used isn't because the drummer can't keep time. It's for overdubbing. You are not restricted if you want to put on a sequenced track later. It's a lot easier to define the tempo of a song if you use a click track at the outset, because when you're running something through again and again, trying out different things, it's so easy to count it in at a different tempo and not notice the change. After three or four hours, it can happen easily.

SG: When a successful band like Squeeze breaks up, where does the drummer who is not a songwriter stand? You are not touring anymore, so...

GL: You don't earn. None of us made a lot of money out of Squeeze the first time 'round. A lot of what we made was reinvested, and we had quite a large debt with the record company.

SG: Did you earn royalties?

GL: It depends what you mean by royalties. I get a royalty on Squeeze recordings, because I'm an original member, and I'm on a percentage of performing royalties. From the performing side, the band has to pay the cost of recording the album, tour support—anything that is recoupable comes out of that side of the profits. When you think that the last album cost about £500,000 to record, we have to sell a lot of copies before I start making money on it.

It's a bit different for the songwriters. They get royalties on the publishing side of it, so when an album is released, they start getting money from day one. But you have to keep a perspective about these things. Without their songs, there would be no band and no records in the first place. There is definitely no resentment about songwriters earning more money. I am very grateful that their songs enable me to earn a good living as a professional drummer, when I know that there are hundreds of very good musicians who are struggling to pay the rent.

SG: So what happened to you after the breakup?

GL: Well, I don't want to give the impression that I was lying face down in gutters. I was still managing to survive, but I wasn't aware of the subtleties in life. The axe fell and that was it: One day I was in a band, and the next day I wasn't. I managed to keep working for a while. I made an album with Graham Parker, which was pretty scary, because I'd lost the security of working with people I was used to working with. I did the best I could, and it wasn't a bad album, because Graham is a good songwriter. But I'd like the chance to do it again. I also worked with Chris Rea: an album and a couple of tours, and then things petered out. After that, I didn't know what to do. I sat around for a while and did some more drinking, and then the money ran out. I scratched my head for a bit and then

decided that this just wouldn't do, so out I went and ended up driving a cab in London. I'd stopped drinking by that time, because I'd realized that alcohol was at the root of my problems. It wasn't easy to do but...

SG: That's another story.

GL: Yes, it's another story, but I don't want to give the impression that you can become as dependent on alcohol as I was, and then give it up just like that. But when I did succeed in giving it up, life was *wonderful*. For the first time since I was a kid, I was experiencing life without alcohol. They call it a "honeymoon period" when you're recovering: The sky wasn't blue, it was *very* blue; the flowers weren't pretty, they were *incredibly* pretty. I was discovering life. Every day I was happy. I'd pick up people in my cab, and drive around having chats. I'd rediscovered having conversations with people.

I remember I was driving along the South Circular one day with a cab-load of Irishmen who'd been drinking and were pretty high-spirited, and an announcement came on the radio: "We're going to play a record for Gilson Lavis. It's his birthday today. I wonder what he's doing now." They played an old Squeeze record. I was very tempted to stop at a call box and phone the radio station to tell them what I was doing, but of course I didn't.

I was driving my cab for about a year and thoroughly enjoying myself: good days, bad days, but I stayed off the drink. Then

one day the phone rang and it was Glenn, asking if I fancied doing a one-off charity show with Squeeze. He wanted to re-form the band just for the one show. Now, I hadn't picked up a pair of sticks for at least a year. I was living in a ground-floor flat and I didn't have any opportunity to play. I hadn't really felt inclined to: That was then, when I was a drummer; now I was a cab driver. But I went along to a rehearsal, picked up the sticks, and thought, "This is so easy. And I thought it was hard!" I loved it. And when we did the gig, we were looking at each other, and it was all smiles; we were back with our mates again, and it was great. It was blatantly obvious that we should get back together again, but nobody wanted to say it. Then, about a week later, Glenn phoned again and said, "Well, how about putting the band back together?"—and that was it.

Every time I pick up the sticks now, I just love it. I can't stop playing. Towards the end of a long tour, I often feel that I'd like to get home and not play for a few days. But when I get home, I'm ready to play again within a day. I'm dreading the day when I'm too old, or my career stops. I feel like I'm about 19 now, because when I started drinking at 15, that's when I stopped growing up. I stopped drinking when I was 31, so I've had four years of sobriety, which makes 19, if you add it onto the 15. I feel like I've got a lot of playing ahead of me.

SG: Can I steer you onto the subject of playing drums for a song-oriented band?

GL: Unlike the sort of band that centers around displaying your chops—and there's nothing wrong with that; I enjoy that sort of music—everything that Squeeze does stems from the song. Glenn's chord structures tend to be quite full and self-sufficient, so you have to tread carefully. Sometimes it helps to do as little as possible and just let the song flow along. Highlighting chord changes with a crash cymbal and doing drum fills at the end of an eight-bar phrase is usually uncalled for. So I like to find different ways of playing a regular pattern. I use the percussion side of the kit to add the interest and to express the ideas that I've built up over the years, rather than using a fast technique. There's a place for that, and I'd get it in if I could, but the way I do it is to look for a good overall drum/percussion pattern for the song. I make sure that any fills I do in that format flow, and don't clutter or come at a point in the song where there's a very strong lyric line. I don't want people to listen to a Squeeze number and say, "That was a good drum pattern." I want them to say, "That was a good song." Then, when they've listened to it a few times and they begin to notice more of the details, perhaps they'll appreciate the drumming. But that shouldn't be the first thing you hear. I always start with the minimum and then add, rather than start with the maximum and then subtract.

SG: Let's talk about your use of percussion. You have some acoustic percussion instruments and three Simmons pads set up on the left-hand side of your kit, and you play

them in conjunction with the kit, not as overdubs.

GL: In the main, yes. Although there are a couple of places in *Babylon And On* where there is some overdubbing, but that is for specific effects. What I'm trying to do with my playing is to incorporate the percussion parts with the drumkit. For one thing, it makes it easier to reproduce my recorded parts on stage, but generally it keeps things tidy. I'm not suggesting I'm a great percussion player or a great drummer, but what I want to do is to amalgamate the two so that they complement each other and there isn't any overstepping. That way, while I'm playing the percussion parts, I'm not getting in the way of myself playing the drum parts.

SG: But in an age when people are often asked to play bass, snare, and hi-hat as different takes, how do you manage to overcome the doubts of producers and engineers?

GL: It hasn't been a problem. I was just formulating the idea when we did *Così Fan Tutti Frutti*; I just did some cowbell and tambourine in a couple of places. But on *Babylon*, E.T. [producer Eric Thorngren] really got into it and was very helpful. He isn't a great fan of standard electronic drum sounds, but he likes sampled sounds. We'd sample a conga, for instance, and mess around with it until we got a pattern that would fit the song. You see, I can trigger a phrase, which means that I don't have to tap out all the notes; I just hit the pad on the first one. It gives it a different groove than playing the drums and then overdubbing percussion. The hi-hat pattern becomes broken, with the gaps being filled by the percussion. I'm trying to get a more open way of playing the drums, so that I don't have to keep that arm going all the time. I might just play the hi-hat on 1 and 3, and on the second beat and the "uh-an" you've got a conga. There are other things I can do: Instead of just doing a snare drum fill ending on a bass drum and cymbal, I can do a conga and bass drum fill. This would take a conga player and a drummer a long time to work out, but because I'm doing it all myself, it all falls into place. I can surprise myself, because sometimes when I haven't got any ideas, I can just wave my arms about and things happen. I can say, "That was great," and then spend five minutes trying to recreate it. Music, talent, or luck—tell me where one stops and the other starts.

SG: You use an acoustic tambourine mounted on your kit, as well as tambourine samples. Why?

GL: I can set up a repeat mode on the sampled tambourine so that I can get a triplet, or something like that, from it, so that it actually becomes a percussion part in its own right. I use the acoustic one to reinforce the backbeat. Also, it's a lot more effective for playing "off the hi-hat" patterns, where I can just flick onto it. Since it's acoustic, I can vary my touch on it and control the sound at the time better than I

could triggering a sample. And another thing is that it's more entertaining for an audience to look at.

SG: You've developed a certain amount of ambidexterity.

GL: I think it's important, but it was actually forced on me as the result of a car accident. I was coming back from doing a benefit gig in Plymouth, and someone decided to drive down the fast lane of the M5 in the wrong direction. We hit him head on. I broke my arm, my shoulder, and various other bits. That laid me up for a while, but I was keen to get back playing, and the only arm I could use was the left. So I'd be sitting there practicing with my left hand, and then almost as a matter of physiotherapy, I'd bring in my right to do a few simple things. That was about two years ago, and it grew out of that. I realized that, by starting things on the left hand, I could get everything the other way 'round. I was doing fills on the upbeat, which I wouldn't have thought of before. It was really good. I found that playing with my arms open, instead of crossed, opened up the whole kit: I could play patterns 'round the tomtoms and still keep the snare drum and bass drum going. So these days I have a hi-hat on the right and left so that I can play percussion parts with the left hand, using the right for hi-hat and snare, or I can play tom-tom or cymbal parts with the right and hi-hat and snare with the left. And then there's still the option of playing percussion parts with the left hand.

There are so many more ideas I can use now, but they are easier to think of than they are to play. You get used to moving your arms in a particular, rigid way 'round the drumkit, and it's a matter of being able to get away from that. The best way to go from A to B isn't always in a straight line. You can first go to C, which can be a conga sound on a pad. There's no reason why you can't lose the bell of the cymbal for one note, but you mustn't lose the snare drum; so when the left hand plays the conga, the right hand comes down to the snare drum. Now you've got the left and right hands alternating with the snare drum backbeat. As long as you can keep that going, the rest becomes interchangeable. You've got to be able to balance your hands so that you get exactly the same sound from the snare drum, whichever hand you're using. It took me a while to do that, but once I'd cracked it, it opened up so many doors that I don't know when to stop.

SG: I find that I forget which way 'round I'm supposed to be, and, after playing a fill, I'll come back to the rhythm back to front.

GL: Yeah, I've done that, and I still do it sometimes. But I'd say that's an encouraging sign: It means you are relaxed into it. There are so many old patterns that we learned to play years ago. We've got all these things etched into our brains—playing the hi-hat like this, playing the snare drum like that. When we are learning, we go through the process of putting it to-

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gether to make a series of patterns. So now these patterns are scorched into your brain, but you want to learn new ones. Your brain, though, *doesn't want* to learn new ones; it wants to keep doing what it is used to doing. So you have to program new thought patterns into your brain, and it can only be done by working at it.

SG: Should a drummer keep learning new patterns, or does there come a time when new ideas just happen without having to think about the mechanics of playing them?

GL: Yes, I think this is what we'd all like to be able to do, but you have to work to reach that level. Take some of the really great natural drummers: Simon Phillips, for instance, or Jon Hiseman. They might not have had to work as hard as I have; I don't know. But I'm sure there was a time when Jon Hiseman sat at a kit and sounded as good, as bad, or as indifferent as I sound. I'm sure that Simon Phillips wasn't born with a bass drum pedal on each foot. At some time *he* must have sounded the way I sounded when I got my first double pedal. I believe that when you get enough of these thought patterns in your brain, you can flit from one to the other. I no longer have to think about coming in with the left hand or the right hand; I've been doing it long enough not to have to think about it. I sometimes get it wrong, but when in doubt, play loud; that's my motto. [laughs]

Everybody has got to learn. If people sat down at drumkits for the first time and said, "I don't sound like Simon Phillips; I'm

giving up," there would never be another drummer. Since giving up drinking, I've had a new lease on life, and I get really excited about learning new things. If I see somebody do something I can't do, I want to learn how to do it. I want to develop so that I can keep) life interesting and fulfill myself musically within Squeeze's format.

SG: What we've been discussing here has been concerned with independence. What about speed? How do you develop that?

GL: I've never been *worried* about it. You can become intimidated; there's always a faster gun somewhere. "Snare drums at 50 paces!" [laughs] Power and speed are down to wrist strength. I've had a period working on speed, and it's not hard to develop it. I advise practicing with heavy sticks. When I was a lad, my dad made me a pair of metal drumsticks, and they were brilliant. I'd play and get faster, then I'd really be going [mimes a single-stroke roll, his face becoming contorted with effort], then stop [feigns exhaustion]. Then I'd try again. But going back to normal sticks is so easy after this. You can play something like a ruff at a speed you would never have believed, and you say, "Did I do that?"

It's important to retain posture and the correct grip, and if you feel yourself stiffening up, shoulders getting tight and so on, relax and start again. I used to have a terrible problem with my left hand, so I'd go around with a stick in my hand and just work on loosening it up. I used to annoy my wife. [laughs] I actually developed a

finger-bounce roll with the left hand. I've never used it, though. It's nice when I'm at the soundcheck and the drummer in the support band is setting up; I can just go [mimes a one-handed roll and grins.] Actually, I did use it on a record once, when I was doing a thing with brushes.

But it's all a means to an end. We're all individuals, and it's what actually comes out of the speakers that's important. It's the emotions you can get other people to feel. Music is about taking reality and emotion, bending them about, and giving them back to other people, hoping that they can relate to them. You don't have to be the best technician in the world to do that: Look at Ringo Starr—the classic example. Or Charlie Watts—he's into jazz, but he didn't use any of that technique with the Stones; it was all about creating that "grubby knees" feel.

SG: You've become a Tama endorser, haven't you?

GL: Yes, I'm very pleased about that. I've been friendly with Stewart Copeland over the years—we had the same management for some time—and he introduced me to Tama. I've always been impressed with the hardware, and the drums sound really powerful and strong. The sound is solid, but quite controllable. I use an Artwood solid maple snare, 8" deep; it's the type that enables you to tune both heads from the top. I've got a *Granstar 24"* bass drum, and 10", 12", 16", and 18" tom-toms, which are all power sizes, mounted on the *Power*

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Tower frame. I use Tama CS batter heads all 'round, with a C5 coated on the snare drum. The acoustic tambourine is a Rhythm Tec, and the cowbell is a 10" from LP.

My cymbals are all Zildjian. Left to right, they are 14" *Platinum Quick Beat* hi-hats, 20" K crash, a 10" K splash, a 22" K *Platinum* ride, an 18" K crash, 13" K hi-hats, a 22" K crash, and a 20" K China-type. I really like this set. I take them abroad with me. I could get the use of another set of cymbals, but I prefer to stick with my own. I'm confused by drummers who can play any old cymbal, because it's so personal; it's a matter of touch. A new cymbal on a kit will throw me out for a couple of days, until I get a feel for it.

SG: To complete the picture, what is your electronic setup?

GL: It's three Simmons pads into an *MTM* patch system into an *SP-12 Drumulator* and an *SDS7*. I'm very pleased with it; the *MTM* has never let me down, and I've heard reports that the *SP-12* doesn't travel well, but we've just finished an American tour, and it worked perfectly every night without a single problem. Now *that* was a daft thing to say; the next tour will be a nightmare. [laughs]

SG: What does this stuff come through on stage?

GL: It comes through the monitors. I have a pretty hefty Mayer monitor system; it's about 5,000 watts. I don't have it full up, obviously, but it's so it can handle some of the samples I use, which are big and powerful.

I haven't got a separate mixing unit, but I mix it on the Simmons brain and on the *SP-12*, where you can control the volume of the samples and the drum sounds. By switching the patches on the *MTM*, it'll take whichever route I choose. And hopefully I'll have them all set up and ready, so there's very little messing about. There's a trigger-out from each of the three pads—that's three outputs—and down those three cables I can send whatever signal I want. So, for instance, using the *MTM*, patch #50 will be the *SDS7*, but change to #51, and it's the *SP-12*.

SG: Do you have a monitor mix that gives you a balance between the acoustic and electronic elements?

GL: Yes, but it only happened quite recently. For years I had only snare and bass drums and the rest of the band in the monitors, and as a result I was playing tom-tom fills far too loudly. One day, Andy, our keyboard player, said that he would like to hear everything I was doing, not just bass and snare. So now we've fixed it so that I can have an outfront mix of my kit in my monitors, and anybody else in the band who wants it can have that too. It makes life much easier for me, having everything in balance. There were times when I'd shy away from doing certain things because I wouldn't think they'd come across. But now that I know how my kit is projecting and what the audience is hearing, I can utilize it so much better.

I can't stress enough how important I think balance is on a drumkit. It really is important to be in a comfortable position. It makes no difference how loudly or quietly you play; you need to be able to hit any part of your kit without overstretching. And if you do spread out and add extra things to your kit, work at playing them in the position they are in, so that you can do it comfortably. A lot of problems with speeding up and slowing down are caused by lack of balance. I found this in the past: I was trying too hard, reaching too far, or trying to play too loudly. Things like not striking the last tom-tom with the same force as I was striking the first one—when you hear it back on tape, the fill tails off and sounds strange. It's so important to be even in the way you move and the sounds you make.

SG: I notice that you like to have your ride

cymbal in a position where you don't have to reach across a load of other things to get at it.

GL: Well, there was a time when I used a Ludwig *Octopus* kit. I was surrounded by tom-toms and I would have the ride cymbal beyond them on a second tier, but I didn't use it very much and I think my playing suffered as a result. Bell playing, on the cymbal, became a thing of the past, because I was so uncomfortable reaching for it. There was never a time when I decided that I didn't *want* the sound; it just never occurred to me to make an uncomfortable move to get it. I grew up wanting to be Buddy Rich, and from the time I got my first kit, I'd set it up like he did, with the low slung ride cymbal. I saw myself as a jazz drummer then, but as the years passed and I got more involved in the rock world, I got more tom-toms and the cymbal got moved further and further out. But eventually I became bored being surrounded by all these tom-toms; the fact that they were there seemed to be dictating the way I was playing. So to get away from the stereotype, I took away two of the toms and pulled the ride cymbal in. It felt strange at first, but I'd never change back now; it is such a natural way to play: a hi-hat on either side and the bell of the ride cymbal within easy reach. If you set up comfortably, you conserve energy, and *that's* important when you're playing rock.


SG: Are there any qualities that you consider important for a drummer to possess that we haven't discussed?

GL: Concentration is very important. It depends on your reasons for playing: If you are trying to turn on the little girls in the front row—and there's nothing wrong with that, I must add [laughs]—then you are not going to be concentrating on your performance. But if you are playing seriously, concentration is a big part of it. It's something you can practice, keeping your mind on something while there are distractions. Like reading a book on a busy train—it's the ability to focus your mind. It's quite hard to do on stage, because there are a lot of distractions, and drummers more than other musicians tend to be playing repetitive parts; you get into the groove and your mind wanders.

SG: When Squeeze split up, you gave up drumming, but can we assume now that you would want to carry on playing, Squeeze or no Squeeze?

GL: I would truly like to go on working with Squeeze forever and a day; whether that will come to pass I don't know. I try to live for the day. I make plans, but I try not to predict the outcome too much, because it can complicate your lifestyle. If we ever make a *lot* of money, I might buy a studio or go into management, but I could never envisage a day when I wouldn't play drums anymore. There was a day when I just couldn't wait to finish; it was just what I did for a living. But since giving up "the demon drink," when I'm not playing, I feel I'm missing something.

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ing persecution at the hands of a medical profession that does not want to see its omniscience challenged. In 1987, the Chicago U.S. District Court ruled that the American Medical Association and its co-conspirators violated the Sherman Anti-Trust Laws of the U.S. by trying to produce a national boycott of chiropractors, and that the AMA had taken many active steps, some covertly, to discourage chiropractic care. Testimony also indicated that few medical doctors were educated in or had the expertise of chiropractic doctors in problems involving musculo-skeletal systems, and that chiropractors were more effective in the treatment of certain problems, such as workmen's back injuries. Many patients have turned to chiropractors for attention only after conventional medical methods have failed to provide relief for their conditions.

Modern Drummer takes no position in the M.D.-vs.-Chiropractor controversy, but feels it important—in the interest of objectivity—to present all possible views and suggestions when it comes to addressing drumming-related medical problems. Ultimately, it becomes the responsibility of the patient/drummer to decide what course of treatment seems most appropriate for him or her.

BUILDING SILENT DRUMS

I would like to thank you for printing Clive Brooks' article on building silent drums [May '88 MD]. I am a ninth-grade student and have been playing drums for three years. I am currently constructing the "silent" set in my woodshop class. Thank you again!

Michael Kennedy
North Miami Beach FL

KURT'S STORY

I would like to share a brief story with you. When I was in the fifth grade, 12 years ago, I had just started playing the snare drum at school. But I knew that I wanted a complete drumset. My drum instructor told my parents I should wait until I was in seventh grade, so I waited. Then, when I was old enough, we went to the store and my mother was shocked at the prices. She told me we could never afford a kit. Two years later, I purchased a 20-some-year-old, broken down drumset. I put a lot of work into it, but I was never really satisfied with it.

Some time early in high school, I saw a picture of a Yamaha Recording Series set in one of your magazines. At that time, power shell sizes were not available. I said to myself that if Yamaha ever introduced deep shells, they would be the coolest drums in the world for me. A few months later, Yamaha did introduce the Power Recording Series, and I made up my mind on the spot that that was what I wanted—even though I knew I could never afford them. That was six years ago.

When I saw the MD Trivia contest in the January '88 issue with the Yamaha kit as the prize, I knew it was meant for me! So I

would like to thank Yamaha, Modern Drummer, and especially Mr. Rick Van Horn, who woke me up one beautiful February morning to tell me that I was the winner. The drums are the most beautiful I've ever seen anywhere. Thank you all for making a 12-year-old dream come true!

Kurt Schramer
Bellingham WA

BEARING EDGES

Wouldn't it be nice if the bearing edges on our drums were replaceable? I've looked at a few older drums, and have noticed that the bearing edges are less than perfect. Most people don't want to get involved with repairing their own bearing edges—either because they don't know how, or because it's too much hassle. If you don't want to repair them yourself, you have to send them half-way across the country to have someone else do it. And even then, they may not be as perfect as when they were new.

When the bridge on a guitar becomes defective, it can simply be removed from the guitar body, and a new one can be installed. With replaceable bearing edges, repairing a defective edge would be as easy as replacing a head or a rim. They could be made of a solid, hard material such as shatterproof plastic, fiberglass, or metal. With metal, they would look just like the bearing edges now seen on metal snare drums. When it came time to refinish one's drums, one could remove these edges without the worry of damaging them when sanding or applying a new finish or covering.

I don't know replaceable bearing edges would be practical or not. But it sounds like a good idea to me.

Charlie Lynch
Greenwood DE

REKINDLED INTEREST

Your magazine is of immense interest to me. In 1969, while playing in the Navy Band, I lost the interest to continue. Now, in 1988, with a 12-year-old son who is interested, the whole subject of drums and drummers is of the utmost importance. Your publication fills a real need and is genuinely appreciated. Today's younger players have a real edge because of the guidance and insight you've provided.

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Photo by Laura Friedman



Glen Velez

all musical composition, and at the same time his part in itself is completely engaging. He plays with the attention of a soloist, but with the ears of a composer."

An intensely private person, Glen is more likely to discuss the personalities of his drums than talk about himself. He rarely mentions what makes him happy, but instead speaks of his drums being happy, referring to the conditions or home of the drums, which affect their skins. "When the conditions make the voice of the drum strongest, the instrument is happy. When the climatic conditions are bad, the drums are unhappy about it, and you have to do a lot of coaxing. The drum being 'happy' means it's able to reach its potential without being hampered by the atmosphere," explains Velez. And likewise, Glen seems most happy when left to reach his potential playing the frame drums, unhampered by anyone or anything.

GV: One of the things I like so much about the frame drums is their simplicity. There is no complicated mechanism, and they aren't huge like the marimba, timpani, or piano—the other instruments I've been involved with. The physical thing is very powerful. These instruments are small; you can hold them in your hand and feel a power over them because you can move them around. Because of their simplicity, they are a door to new ideas. The instrument is just waiting for something unique to be done with it. The process of discovering it, plus the expansion of that, is something I do all the time. It's my main musical activity.

IB: You seem to have a strong personal connection with your instruments.

CV: My connection with the frame drum was a liberating thing for my musical ability. I always felt—growing up and going through conventional music training and doing all the things you're supposed to do when making music a career—that there was a deep level of fun missing. Although it was fun to work on technique, and I was able to be successful in different musical situations, there was a feeling of not being totally involved.

Before I started playing the frame drums, I never felt a connection with an instrument in the way I have with these. I felt strong connections with the mallets and drums in general, but it wasn't to the extent I feel with the frame drums. This connection allows me to use inner resources I wasn't using before. For whatever reason, the other instruments weren't touching that part of me that uses all the emotive power and emotional aspect of my being. That

was an important thing. I noticed the difference. After all the years, I look back and realize how important it was to release my potential.

IB: Can you trace your musical background?

GV: I've always been interested in music; my father was a musician. He played trumpet in Dallas. He's done Latino club-date music—barroom stuff—ever since he was a kid. My uncle, who plays in the same style, was the first to start giving me training on the drums. I was around ten. My uncle suggested I take lessons on rudimentary drumming at the local music store. I started to study mallets when I was about 14, and did that through high school. I also played drumset, doing more jazz stuff. My father was a big jazz fan. At that point, if someone had asked me what I wanted to do, I would have said I wanted to be a jazz drummer. That was the style I was listening to, so that was what I aspired to. Then I went to the Manhattan School of Music and began to study orchestral playing, and my focus changed a lot. I was very influenced by Fred Hinger, my teacher at the conservatory. My appreciation of jazz drumming didn't stop, but I forgot about it as I got into orchestral technique on the xylophone and marimba.

After I dropped out of school, I went into the army. I played in an army band in Texas and was later transferred to Germany. It was an important time for me musically, because I had a two-and-a-half-year period to think about what Mr. Hinger had shown me. I was able to develop my own way of interpreting what he had been saying. I had been practicing a lot, and when I went back to school, I was more advanced and proficient. Back in Manhattan School I found I had absorbed Hinger's ideas about playing the instrument. The whole approach was very influential on me, and still is in terms of phrasing and developing a flow that has a real energy and propulsion of its own. I worked mostly on mallets in school, and then started to do some free-lance orchestral playing. It seemed like I could support myself doing that when I got out of school.

I started working with Steve Reich in 1972. Jim Preiss [who was already working with Reich] was a grad student during the same time I was an undergrad. He noticed how absorbed I was in mallet playing, and introduced me to Steve. The first piece I did with Steve Reich was "Six Pianos." I started touring with him and also doing orchestral playing. Gradually, over a period of years, it dawned on me that orchestral

"You can take them to the beach and play them," says Glen Velez as he hands out plastic-headed frame drums to 15 students in a recent class. "They are practical," he continues, a surprising comment from a man who devotes himself to performing and researching tambourines from around the world. Not a practical career, you might think—but one that keeps Glen busy traveling and performing from Siberia to Seville, Vancouver to Vienna, and the Grand Canyon to Cairo.

The new sticker on Glen's drum case sports a duck in a "party animal" T-shirt, asking, "Are we having fun yet?" Glen's reluctance to party after a gig makes the sticker particularly amusing. As far from a "party animal" as one can imagine, Glen is very quiet, focused, and calm.

David Darling, Eugene Friesen, and others cite Glen's patience, responsiveness, willingness, and calm manner as characteristic in his work with other musicians, as well as with students. "There is an intense fire within him that makes him shine, but at the same time he is so humble and quiet," says Darling. "Glen is one of the most sensitive and virtuosic musicians I've ever worked with in my life; there is no question that he is one of the greatest percussionists of our time."

Eugene Friesen (who works in the Paul Winter Consort and is currently recording an album with Velez) speaks of Glen as a profound musician who knows how to listen and when not to play. "I am very committed toward Glen. He supports the over-

by Iris Brooks

playing wasn't really happening for me musically. I was feeling undernourished musically and not enjoying the music business. The fees weren't good; we usually got scale. It was very tiring and not very rewarding, since the orchestral music made the percussion a part-time member of the ensemble. I did that from 1973-79.

I haven't mentioned my involvement with new music. When I was in school, I got very interested in contemporary music, which was very demanding. I played with Parnassus: lots of big setups and satisfaction from the technical demands, but often the pieces weren't good. They were experimental, as though someone was figuring out how to compose. You were putting a lot of energy into playing the notes, and weren't getting the feedback musically that would have made it more rewarding. That was part of what led me to something else musically.

My growing dissatisfaction with the music was compounded by living in New York. You really have lots of environmental pressures. It is important that something gives you a great deal of satisfaction, or else you are in trouble.

In 1976, I started to explore ethnic drumming, totally for fun. There was no idea in my mind that it would be anything more. I couldn't imagine making money from something like that. Also, all my contacts were in orchestral music and contemporary chamber music, so it seemed there was no outlet for ethnic drumming. It was just a hobby, a way to get interested in music again, and a way to be challenged by technical things and be rewarded.

I was around Bob Becker and Russ Hartenberger from Steve Reich's group, and they influenced me through their interest in North and South Indian drumming. I studied with Russ's teacher, Ramnad Rhagavan. My mrdangam [South Indian barrel-shaped drum] studies led me to the kanjira [South Indian tambourine]. My teacher saw a tambourine on the wall, and started playing it Indian style. That was the first time I had ever seen anyone play the tambourine outside an orchestra or a rock group. I was very excited by it; for some reason it really attracted me. I started to study it, and then my teacher moved out of town. I wanted to learn more about it and went to the library and found out about other tambourines. I looked at pictures of tambourines from the Middle East and tried to figure out how to learn about them.

I went to a concert at the Asia Society in 1978 and met a drummer, Ray Rashid. He



led me to Hanna Mirhige, with whom I studied Lebanese-style tambourine. I continued my research at the library while I tried to refine my techniques. My interest escalated from there. I found out about ways the instrument was used, and looked for ways to study the tambourine in New York. I've always felt very lucky to be here and have access to the different, vital communities.

Then I got into Brazilian tambourine playing and studied with Dom Um Romao and Erasto Vasconcelos. My introduction to kavkazi music and tambourine technique from Azerbaijan in the Soviet Union was with Zevulun Avsholamov, who was a major influence on me. I played in his trio. The involvement of the drumming intertwining with the melody was very good for me, and I worked with him for several years. He died in April 1987.

I also started to get involved in more improvisational music. I worked with people using frame drums and incorporated the techniques I had learned in a contemporary music context. The first person who gave me opportunities to do this was Charlie Morrow. I experimented in informal situations. He gave me time to refine what I was doing so I could relate the instruments outside of their traditional settings. That was a good way to develop it. In 1980, when I started to play with you and Peter Griggs, I knew I would much rather play the frame drums in these situations. Gradually, I was able to support myself playing the frame drums, and in turn that led me to solo pieces and my own composing.

IB: What about compositional influences?

GV: Probably subconsciously, I've been very influenced by Steve Reich's music, because I've been playing and hearing that music and performing with him all over

the world ever since 1972. I really like that music and couldn't help but be influenced by it.

IB: Most people think of you as a performer. Recently, though, you seem more interested in your own compositions. When did you start to view yourself as a composer, and which pieces were among your first?

GV: My first composition was "In Transit," which was done at Roulette in 1984. The improvising started to form little pieces. It just happened.

IB: It wasn't a conscious process where you said, "Now I'm going to write a piece"?

GV: At first I wasn't thinking of writing a piece. I had the idea that they weren't compositions, since my thoughts about compositions came from the conservatory. My pieces began as improvisations that lasted a certain length of time. Gradually, I began to repeat certain improvisations that had worked well. Suddenly it was obvious that I was playing a composition that had developed out of a sequence of events that happened the same way. Then I started to focus on that more and fool around with the elements.

IB: How do you feel about reworking a composition? For instance, your piece "Seven Heaven" has been performed and recorded in different versions and with different orchestrations. Do you enjoy the process of reinventing it, or are you searching for a definitive version?

GV: I think that there are definitely versions that I like more than others, but I really like the idea of doing it in a lot of different versions, in different situations, and with different instrumentations. Probably each version has different things that I like, but I'm not searching for a definitive version.

IB: As a performer you work in many dif-

ferent styles. Sometimes the music is totally notated and structured, while other times it is entirely improvised. Often it is somewhere in between. How important is freedom to you, and which situation do you prefer?

GV: When there are a lot of preset conditions before you play, that can be great, or it can be a real bummer. It all depends on the conditions. How much freedom there is when you master the conditions is what determines that aspect. It's not a matter of whether there are conditions or not, because it's extremely satisfying to play music when the composer's ideas and the performers' ideas coincide. So you can use the conditions as a *stimulus* for creativity.

IB: Give me some examples.

CV: My composition "Internal Combustion" is a piece that has gotten me involved with this idea. In the beginning, the compositions were very much involved with trying to figure out how to preset conditions that would be very stimulating to improvise with. When I started working with Layne Redmond and used pieces that have two frame drummers, we were looking for ways of having things happen that really excite you to improvise. "Internal Combustion" was one of the first pieces that, I feel, satisfied that precondition. It also was a lot of work to make it fluid and very subconscious, so that the improvisation sprang from it but was not limited by

it, and you didn't have to think all the time. The structure became automatic. It's satisfying when a part of you is really involved with the structure and a part is able to use the structure to push you in other directions.

IB: Is this characteristic of your works? Are they largely improvisatory, with a structure that becomes almost automatic and serves as an undercurrent?

GV: Yes, that happens in many of my pieces, but there are many different areas that are explored. "Internal Combustion" just uses drumming; there is no melodic element. I still like to do improvisations in performances that don't have preset conditions, where you are just influenced by the people and the place, and not by what you have already done before. But there are definitely pieces that are very set and have some improvisational sections. In kavkazi music there is always elaboration and improvisation going on in the drumming part; that is just part of the drumming. You can play an ostinato or rhythmic sequence, but it's always changing, given the context of the melody and the moment, even though it has a basic skeletal structure. It's like in Arabic music, where the basic pillar of the music doesn't change, but what you do around those pillars can change. I think like that a lot of the time. You hold on to the pillars but you can elaborate, and the elaboration is only limited by your imagination and

what the musical context is. In the same way, the pillar is also the pulse that you want strongly felt. It is always there, and you don't want to abandon and distract from it.

IB: You mentioned that you like to do improvisations that are affected by the setting of the performance. Could you talk about the impact of environment on your music? Growing up in Dallas, living in New York City, traveling quite a bit—how does that have impact on your music?

GV: Well, all of those things are factors. I haven't thought about the effect of growing up in Dallas. But definitely traveling around, collecting a lot of instruments—that's very stimulating. Many of the pieces I've composed have been inspired by a certain instrument.

IB: Does your music usually start with an instrument, a sound, or an abstract idea?

GV: At this point, it doesn't usually start with an abstract idea—just in a minimal sense and after the fact. Sometimes when I'm improvising and I have something that I like, I think about the form and what works and what doesn't. That's abstract when you are talking about compositional technique, but most of the time the exciting part is the discovery or potential of a new instrument, and that's where I get a lot of the melodic and rhythmic ideas I use in my compositions.

For instance, my record *Seven Heaven* uses classical Thai drums in "Ramana." The *thon*, a dumbek-like goblet drum, and the *ramana*, a small frame drum, are played at the same time. I was moved by the sound and the type of atmosphere the sound evoked, and that stimulated a lot of rhythmic and melodic ideas.

I've been very involved with the rhythmic cycle of seven. That has fascinated me for a number of years. Ways to divide, subdivide, and overlay it, layering multiples of seven—that provides a lot of ideas for my pieces.

IB: Are you involved with the number seven purely as the basis for a rhythmic cycle, or do you have an interest in numerology?

GV: Not consciously—I just got interested in the way it felt to play in seven. But seven does seem like an important number to me. My piece "In Transit" is 20 minutes of working with sevens on different tambourines. The compositional problem was how to go from one instrument to another while keeping the cycle going. How do you play six different tambourines and not stop to pick another one up?

IB: How did you solve that problem?

GV: I had another person play certain Ostinatos that underlined the whole piece.

IB: In your studies of tambourines, you've done extensive research encompassing the art and history of the instrument throughout the world. Do you see your research and performance as part of a musical mission?

GV: Not consciously—the whole thing was just interest in something really fascinat-

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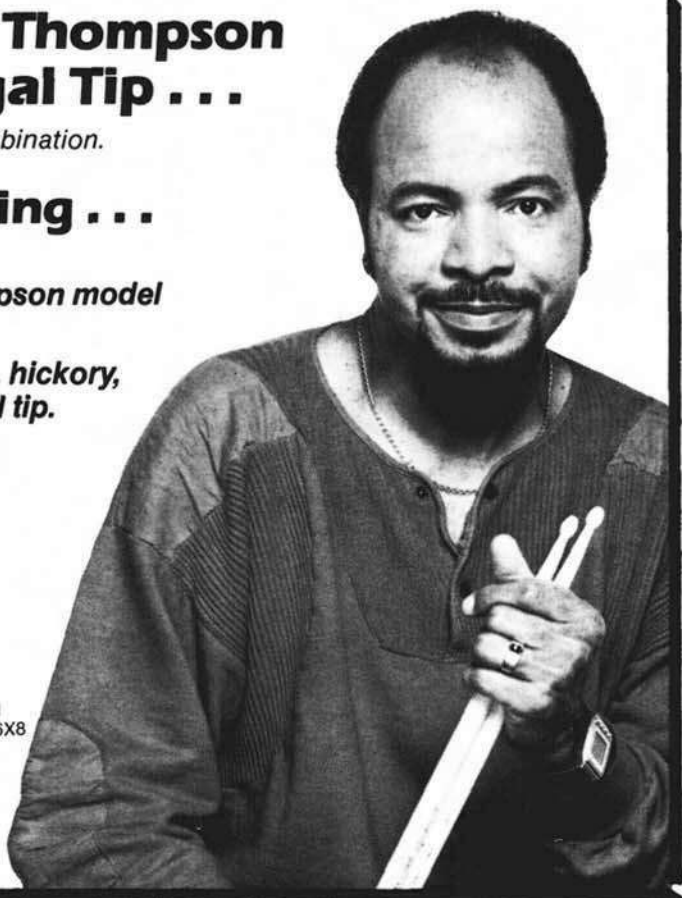
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ing. Whatever avenues there are to get more knowledge of it are fine. I wasn't doing the research to bring out to the world at large. It was just knowledge and information using iconographic sources. I'm motivated by the enjoyment I get from playing. I never thought of it as a crusade to get the tambourine well-known.

IB: What impact has teaching had on you, and what impact have you had on your students?

GV: In teaching, I am trying to impart specific knowledge about how I approach the instrument. I'm constantly seeing that there can be radical variations on what can be done with the instrument, depending on each person. Not just subtle variations, but radical things that each person, because of the way he or she holds and relates to the instrument, can do. There are so many manipulations the hand can do that can affect the way the instrument sounds and moves. There is an endless variety of personal and physical ways people relate to it.

So even if I try to teach systematic things and try to be consistent, there are constantly new things that people are coming up with that I'm watching them do. In teaching, I'm trying not to build clones. I know from Mr. Hinger that you can take a person who is impressionable and get a clone. People with a lot of mimicking ability and a lot of manual dexterity can reproduce what they are shown in an adaptable way. The main thing is to try to get people to use these instruments in a way that is very personal to them, like they are for me. I studied various traditional techniques and tried to duplicate them. Then I improvised and learned to use that study in a new context that gave me satisfaction. Ideally, that is what I want for my students, too. I try to show people that there is a family of frame drums. You can approach all of them with certain sound ideas in mind and, given the mastery in that approach, you can deal with any of the drums. The family aspect enables you to approach them with a familiarity, even with the differences.

IB: What kind of music do you like to listen to?

GV: I like to listen to Australian aborigine music, James Brown, and Mongolian overtone singing.

IB: Where were your favorite places to play?

GV: I played in a bat cave in the Grand Canyon that had a special sound—ten feet of bat guano. Also, I did a solo where I had to climb up on a ledge of about 20 feet of steep rocks. The boatman climbed behind me, carrying my drum. I played some solos up on this ledge, and the sound man had to climb up there too. He was hanging off a few feet away from me, and around the corner they were filming it for a movie.

IB: Which music do you enjoy playing the most?

GV: Just improvising, where the only para-

meters are the length, and you are supposed to stop after five minutes—I still feel the most enjoyment doing that.

IB: Which music do you enjoy the least?

GV: Orchestral music—that's why I don't do it anymore.

IB: What are your current projects?

GV: My record *Seven Heaven* with Steve Gorn and Layne Redmond just came out on the CMP label. It features my compositions and includes two drum solos. "Semi-Pileated Human," which is named after a woodpecker, uses a wood drum that looks like a salad bowl. "Snake Eyes" explores the rhythmic cycle of 11 on a Remo bodhran. Steve Gorn plays bamboo flutes on "Amulet Of Bes," and the trio is heard on the title track.

IB: Have you been on any other recent recordings?

GV: There is a new album with The Paul Winter Consort called *Earthbeat* that uses the Pokrovsky Singers. Dimitri Pokrovsky formed a choral group to perform Russian village and regional choral music. We hooked up with them on our tour of the Soviet Union. The Consort is doing a collaborative work with their choral music. It's been an energetic process trying to do something that really enhances their music without distracting from it.

I did a record with a group based in Hawaii called the Foundation for Global Understanding. I recorded an album with them in LA. in commemoration of the

Harmonic Convergence. I also did an album with the group Alhambra. It's thirteenth century music with George Mgrdichian, and I play the dumbek. I'm also doing a video at IMAC [Inter Media Art Center]. They have a new place—a majestic old theater, like an old movie house—right in the center of Huntington. It seats six or seven hundred people. The video will be with Steve Gorn and Layne Redmond.

IB: As a free-lancer, you've recorded a disco version of "Funky Friday" and performed at Lincoln Center. Your recording credits are impressive, and your touring schedule is often overwhelming. What do you consider the highlights of your career, and what else would you like to do?


GV: I don't know; I really have trouble thinking about things that are "the best." Maybe putting out my first record on CMP, *Internal Combustion*. Also the album with Richard Stolzman, *New York Counterpoint*. The World Drum Festival in Vancouver was a highlight. It was amazing getting all of those drummers together, and it was so edifying to be in close contact with those African drummers. I haven't really studied African drumming or been around African drummers much. It was a wonderful opportunity to soak up the vibes from those guys.


IB: What would you like to do that you haven't done?

GV: I don't think there is anything.

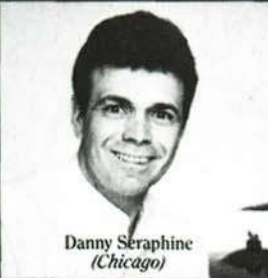


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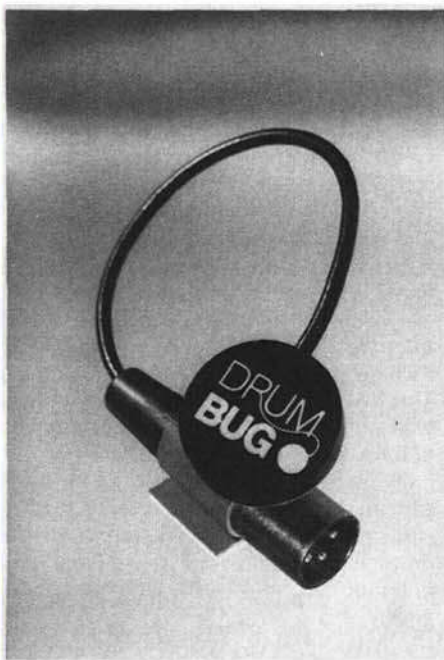
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Drum Workshop, Inc./2697 Lavery Ct., Unit 16/Newbury Park, CA 91320/(805) 499-8853

Triggers II

by Bob Saydlowski, Jr.

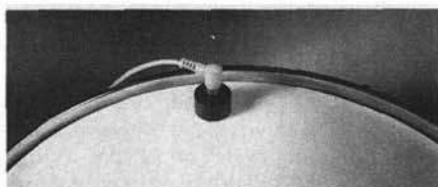


Drum Bug

J.T. Enterprises' *Drum Bug* works as both a drum trigger and contact mic'. The *Drum Bug* is 1 1/4" round, sits 1/4" high, and is encased in a hard black epoxy resin shell. A 7" connecting wire joins the pickup with a 1/4" output jack (an XLR jack is optional). The jack itself is meant to be mounted to the drum by means of a plastic holder sleeve, which adheres to the drum with double-sided tape. The *Drum Bug* can be mounted either on top of or underneath the batter head, and a high-tack adhesive tape circle is used to affix the pickup.

The *Drum Bug* is very durable, and can most likely withstand the occasional shot by a drumstick (though I haven't intentionally tried this). It is mainly being marketed as a contact pickup, with the manufacturer contending that the totally encased pickup provides total isolation and zero bleed-through. Each drum can be independently EQ'd, and effects or other stage instruments will not bleed into the drum mix.

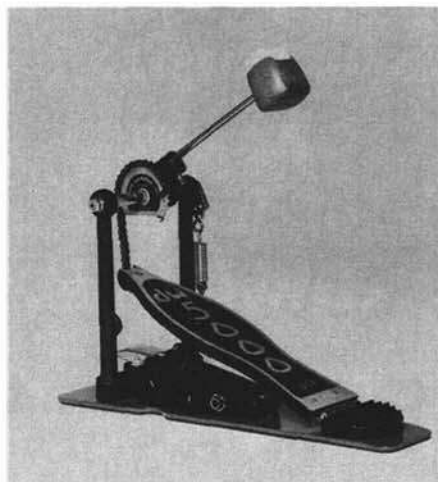
The *Drum Bug* will also function as a trigger device. If your unit requires more voltage for accurate triggering, the company recommends placing the *Drum Bug* on the bottom side of the batter head, two to three inches from the center. I tried this, but found that the physical mass of the pickup affected the acoustic sound of the drum. In addition, the wire could not easily escape from the drum, making head seating difficult. A flat wire would be much better in this application.



As a contact pickup, the *Drum Bug* works fine, but as a trigger, it does leave something to be desired. It retails at \$50.00 each.

Not to fear though, because J.T. has just started to produce *Drum Bug Triggers*. I received some prototypes to check out. The trigger is smaller in diameter than the original *Drum Bug*, but is a 1/2" high. It has an aluminum housing, but I'm told they'll be encasing the piezo and solder points. Atop the trigger is a phono jack without any attached wire. This will create a need for "custom" cables with a phono plug at one end to connect to the trigger, and a 1/4" plug on the other to go to your drum brain (or at the least, a plug adapter).

The sensitivity of the trigger was okay, but I wonder if the future encasement of the pickup will reduce the sensitivity aspect. The trigger has a high voltage output, and worked with all units I tested it with. I'm a bit put off by its physical size, though; I prefer less obtrusive, flatter pickups, but this aspect may not bother you. *Drum Bug Triggers* retail at \$39.95 each.



Drum Workshop 5000TE

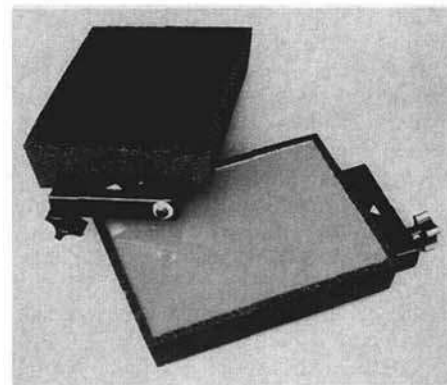
Drum Workshop's *5000TE* is a bass drum triggering pedal that mounts directly on to your acoustic bass drum. It allows normal bass drum playing, while sending a dynamic trigger signal to your sound source. A *5000 Turbo* pedal is used, and DW mounts it onto a red support plate. The pedal's connecting rods are removed to make space for the trigger control box, which sits under the left side of the foot-

board. (A steel rail is fitted to the support plate as well, to protect the control box from any physical damage.)

The box is constructed of high-impact plastic, and has a 1/4" output jack, an AC power supply jack, and rotary controls for impact and sensitivity. A small metal plate is fastened to the underside of the footboard. This reacts with (but does not touch) the control box, setting up a magnetic velocity sensor field to tell the unit when to send a trigger signal.

The adjustable "point-of-impact" setting enables a signal to be sent precisely when the acoustic bass drum is struck, or even *before* or *after* the beater strikes the drum. Experimenting with a slight delay between acoustic and electronic sounds can provide some interesting effects, as you can imagine. Sensitivity is also adjustable for the amount of force you use when playing the pedal.

There is no chance of double triggering with this system; triggering occurs from the pedal swing, not from a piezo or crystal. The *5000TE* has the great feel of a regular DW pedal, and is a wonderful alternative to stick-on triggers or mic's. The single-pedal version retails for \$298.00. (The unit is also available as a *5002TEC* double pedal, retailing at \$643.00.)



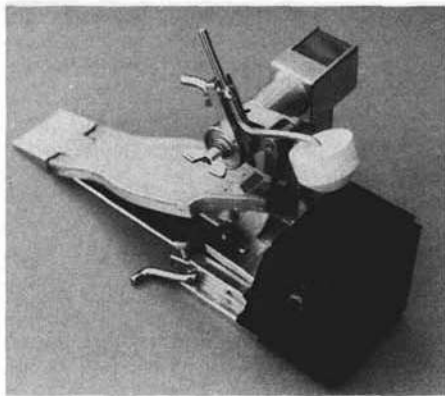
Igniters

Add Material Innovations to the growing number of electronic drumpad manufacturers. Their *Igniter pads* measure approximately 6" x 8", and are 2" high. A soft, gel-type rubber, similar to *Superball* material, is used for the rectangular playing surface. The shell (or body) of the pad is made of hard polyethylene foam, available in either white or black. Underneath the pad body is a large steel plate, which has a diamond-shaped hole with an inner clamping plate. The clamp is adjusted by a large knob. This system of mounting enables the *Igniter pads* to fit only onto pencil-type L-arm holders. Adjacent to the clamp, there is a 1/4" output jack.

The *Igniters* have great sensitivity response. Using anything less than a pro-quality stand may cause the pads to falsely trigger as a result of excessive physical vibrations. The ideal playing spot seems to be the center section of the pad, as there is limited response from the edges of the playing surface, and nothing at all from the edge of the pad body.

For my own playing, I feel the surface is a bit too soft, even though I was able to accurately play quick 32nd notes (with every one cleanly triggered). I do have my doubts about how well the foam body of the pad will hold up under long-term usage. I'm sure that too many poorly aimed drumstick hits would dent up the foam edges beyond recognition.

M.I.'s *Igniters* are nice if you want a slightly different drumpad. Colored playing surfaces are available in your choice of red, green, yellow, blue, orange, black, and magenta. One *Igniters* pad retails at \$78.00.



Kicks Bass Drum Trigger

Material Innovations is also producing a bass drum trigger unit, appropriately named *Kicks*. The unit is designed for use with your own pedal, and is quite different from all others.

Basically, *Kicks* is a free-standing, hollow, sheet steel box, measuring 4" long by 5" high by 4" deep. Your drum pedal clamps to the open bottom of the box (which, by the way, has a foam strip underneath, with Velcro attached to keep the box level once the pedal is mounted.) Atop the box is a foam-mounted steel plate, which is what the beater hits. The foam mounting provides a bit of "give" to the plate, to make for more comfortable playing. Of course, bass drum pedals don't normally strike in a downward direction, so a special L-shaped beater is provided with the unit. The beater has a flat coned rubber head, and is designed to fit into your pedal's beater housing from underneath, so that the top of the unit is struck (in the center of the plate), sending the trigger signal. (A 1/4" jack is on the side of the box.)

Like the *Igniters*, the *Kicks* trigger is also pretty sensitive. It's so sensitive, in fact, that if your pedal playing isn't solid, and bounces "after the fact," there is the likeli-

hood of those unintended notes triggering as well. The acoustic sound of the unit itself is quite minimal.

The *Kicks* design is simple, but does the job, and will work nicely for those wanting to use their existing bass drum pedal to trigger a sound source without spending a lot of money. The unit retails for \$98.00.

(Material Innovations also produces drum snakes with color-coded plugs, and with varied lengths of each connection within the snake to accommodate pads and triggers placed further away. These offer a convenient alternative to the usual spaghetti mess of separate cables.)



Trigger Perfect

Originally developed by an L.A. studio drummer for his personal use, Trigger Perfect pickups offer a level of sensitivity unmatched by many others. The SC-10 triggers have their own sensitivity control built right into the output jack.

The trigger itself is a thin, flat pickup that attaches to the drumhead by means of a double-sided foam adhesive. A 5" long wire connects the trigger to a 1/4" female jack. The jack has a Velcro tab that interlocks with another small Velcro piece (designed to be attached to the drum rim or mount) to keep the jack in place.

The sensitivity pot on the jack is adjustable by using a small jeweler's screwdriver (not included). Turning the screw-pot clockwise reduces pickup sensitivity; counter-clockwise increases it. This unique idea shines brightest when using MIDI. With the on-board sensitivity controls of your electronic brain or MIDI drum controller, the dynamic level's top end is cut off, lowering the output of the controller. Using Trigger Perfect's "first stage" sensitivity control, each pickup can be varied before it reaches the controller, allowing triggering up to full

dynamics, but no double triggering. Also, no external control box is needed.

Generally, the best location for the pickup is one inch from the edge of the head. The foam tape holds well, but I had to cover the trigger with duct tape on the bass drum to get it to stay securely (no big deal).

The Trigger Perfect pickup is one of the most sensitive I've used. Discounting the possible fragility of the pickup, I was happy with the clean triggering results. The triggers retail for \$34.95 each.



The Shark

I previously reviewed *The Shark* pedal back in December 1986, but since it's undergone some radical design changes, I felt it deserves an update. The current *Shark* model is the same one Rick Allen is using with Def Leppard. While the basic concept is still the same—a linear-transit pedal—a slightly different method of moving the transit block to strike the transducer is now being used.

The old *Shark's* transit block rode on parallel steel rods. On the new model, the block is directly attached to the footboard at a 45-degree angle, and has roller wheels to carry the block along the pedal base. In addition, double springs are now being used, the footboard is one inch shorter and no longer has a toe stop, the travel distance has been reduced, the transducer has been totally revamped, and, in general, the *Shark* has been vastly improved. The feel and response of the pedal is incredibly smooth (as good as, if not better than a conventional bass drum pedal) and its mechanical action is quiet. An XLR connector is standard, and there are Velcro strips underneath the pedal to prevent movement (when playing on carpeted surfaces).

The *Shark* provides accurate triggering; I found no false or double triggering to occur. I'm impressed with all the modifications on the "updated" *Shark*, which retails at \$288.00.





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mers, your drum style and the manner in which you approached your instrument were altered in some way?

BM: I'll tell you something: Many of those guys I just mentioned told me that they were influenced by me. It was a shocker, let me tell you. I didn't have any special drum technique; I still don't. My drum technique has always come from my heart. I know the rudiments. I learned a one-handed roll by listening to Joe Morello, for instance. But I never thought of myself as someone who was influencing other drummers, especially drummers of that caliber.

RS: You were responsible for bringing an R&B element into rock drumming back then. Were you aware of this at the time?

BM: Not really. But what you just said is what people have been telling me over the years, so it might be so. An R&B groove with a rock 'n' roll feel is a good way to describe what I was doing on drums. And believe it or not, a lot of that came from the way Michael Bloomfield played. Mike and Nick Gravenites encouraged me to play the way I did in the Electric Flag.

RS: If you look back at your drum style and the way you played 20 years ago, do you see much difference from the way you play today?

BM: I don't think so. I'm still very much a feel player. If you're an R&B drummer, then you must be a pretty basic drummer. At least that's what being an R&B drummer means to me. It's your job to set down foundations. I didn't play like Keith Moon

did, for example.

RS: But when you played in trios, didn't your drum style get more complex?

BM: It got more improvisational. In a situation like that, the other two members in the band are really depending on the drummer to set down that bottom.

RS: After the Electric Flag, you joined with Hendrix, and the Band of Gypsies was formed. I was fortunate enough to have seen the band perform at Madison Square Garden in, I guess, 1970. It ranks as one of my most memorable concerts.

BM: Well, Jimi was the Beethoven of rock. That's all there was to it. He had the rhythm, he had the solos, he had everything. He was just amazing.

RS: How did you get to join up with Hendrix?

BM: I think the seeds of that band came together at the Monterey Pop Festival, because we hung out a lot there. We jammed a lot, and afterwards, Jimi would call me all the time. He was always asking me to jam. And that's no discredit to Mitch Mitchell, Jimi's first drummer, even though he has said some cruel things about me. I don't think that's fair. I think whatever he's said about me in the past was racially motivated. That's not right. But I don't have anything against Mitch Mitchell. In fact, I think he was one of the better English drummers to come out of the era.

RS: What did Mitchell say that particularly disturbed you?

BM: Oh, a few things. I never stole anybody's job. It was a matter of choice at the time—Jimi's choice. I think Jimi wanted a more simplified version of drums after a while. I think that's the reason he wanted me to be the drummer in the Band of Gypsies.

RS: Did Hendrix actually ask you to join the band, or did it just happen naturally?

BM: He not only asked me to join the group, but I became the leader of it.

RS: He turned that responsibility over to you?

BM: Yeah.

RS: How did you respond to that?

BM: I was surprised. For the little bit of time that the Band of Gypsies was together, things worked out very well. It's too bad that it didn't last longer. We were just turning on the people, and then Jimi crouched over. It broke my heart.

RS: Were you surprised at Jimi's sudden death?

BM: No, because I knew what was happening. I saw it.

RS: What are your overall impressions of your time spent with Hendrix in the Band of Gypsies?

BM: Sometimes, whether we'd be in the studio or rehearsing, I'd just look at him and my mouth would drop open. I just couldn't believe what the man was capable of doing musically. It was just unbelievable.

RS: How did playing with Hendrix affect your drumming? Did he push you to higher limits as a drummer?

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BM: He made me grow up as a drummer. And he also made me turn into a more sophisticated singer. But as much as I could sit here and talk about those days, you had to be there. So many things happened in such a short period of time.

RS: When Hendrix approached you with the idea of the Band of Gypsies, what did he say he wanted to accomplish with the group?

BM: I'm still trying to figure that one out. I've thought about it a lot.

RS: He never said to you, "Here's what I want to do with this band" or "Here's where I want it to go"?

BM: There were three of us: me, Jimi, and bass player Billy Cox. But what the original Band of Gypsies was supposed to be was a four- or five-piece band. Hendrix wanted Steve Winwood in the band.


RS: Was Winwood ever asked to join the band?

BM: Yeah, and he was going to do it. I think he was finishing up with Blind Faith. It would have been great, because Steve could sing, and that would have allowed me to concentrate on drumming more. I even had a talk with Winwood at the time. I told him how great the group was going to be. I mean, me, Jimi, and Billy hadn't been together a week, and it was magic. We were laying down songs like crazy. We were doing songs like "Blue Suede Shoes" and "Heartbreak Hotel." I even did "Heartbreak Hotel" on the *California Raisins* album, as you know. But it was really amazing. Jimi had so many ideas; he was faster than God. I remember one time he wanted to put part of the "Nutcracker Suite" in one of the songs we were doing. We were going to put it in "Message Of Love." And then we were going to try to incorporate it with "Machine Gun." I said to him, "Wow. How are you going to do that? You know how to play that?" And he said, "Look man, let me show you something." He counted this thing off, and it was a rock 'n' roll version of the "Nutcracker Suite." Unbelievable. It cracked me up. Then he came out of that doing a Clapton riff and "Sunshine Of Your Love." He was going through all these motions and ideas. So finally I said to him, "Jimi, how can you think that fast?" And he said to me, "You'll never hear surf music again." I didn't know what he was talking about.

Stephen Stills was supposed to be in the Band of Gypsies, too. See, we all hung around together. Right after the Monterey Pop Festival, these ideas started happening. I lived with Peter Tork of the Monkees for about six or eight months after the festival, and Stephen used to hang up at the house. Peter and Stephen were good friends. One night after the festival, everyone went to L.A.: me, Jimi, Brian Jones, and Nico, the singer from the Velvet Underground. We had this big caravan of limos, and we all went up to Neil Young's house and had a jam session. At that time, the Buffalo Springfield was just about over. I think Stills was getting ready to start Crosby, Stills &

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Nash. Just before that, I took Dewey Martin's place in the Buffalo Springfield. I played with the group for about two months or so. I even played on the songs "Special Care" and "For What It's Worth."

RS: Was there ever a feeling that some kind of music history was being made while all this was going on?

BM: I don't know. I thought I had something to do with an exciting time in rock 'n' roll. I mean, people were telling me how I was bringing this R&B feel into rock drumming. But, at the time, I sort of backed away from believing all that. All I kept thinking was, "Well, what about Al Jackson and Roger Hawkins? And what about Bernard Purdie and Ray Lucas, who played with King Curtis?" I was lucky; I was an R&B drummer who was able to make the transition over to rock 'n' roll. It was rock that was getting all the attention at the time. That's where Michael Bloomfield came in. Michael really started it for me. The reason I say that is because, when he was in the Paul Butterfield Blues Band, their *East-West* album was really the bible. It was a great album. I mean, listen to Bill Davenport and Sam Lay during those days. These two drummers that Michael played with were great, too. Do you remember a Muddy Waters album called *Fathers And Sons*? That's another good album. I played on that with Michael Bloomfield, Duck Dunn, Sam Lay, Otis Spann, and some others. I learned a lot doing that record.

RS: Do you remember what kind of equipment you were using back then?

BM: I sure do. I was using Rogers drums at the time. At the Monterey Pop Festival, Leo Fender turned me on to a new set. He had a display of equipment there. He said he wanted me to play a brand new set of drums with double toms and that great hardware they had back then. I don't like the hardware they put on drums today. It's too heavy and bulky. It also takes away from the resonance of the drums. But anyway, I told Leo, "Hey, I got an idea. What would you think if I painted these drums red, white, and blue?" He said, "If you do it, can we have an exclusive on it?" I said, "Sure, of course." So I painted those Rogers drums and blew everybody's minds. I was the first person to have red, white, and blue drums.

They looked great with my shirt that was made out of an American flag and that I wore when I played with the Electric Flag.

RS: After the Electric Flag, you formed your own band, the Buddy Miles Express.

BM: That was a fun band. I had that band the first time around for about 18 months, if my memory serves me well. Jim McCarty was on lead guitar, Billy Rich played bass, and Herbie Rich played organ. I had one of the best horn sections any band could have had at the time.

RS: You became the bandleader of the Electric Flag when Michael Bloomfield quit. Was it easy for you to continue in that vein? There must have been a lot of work for you to do besides play drums and sing.

BM: Oh my God, was it a lot of work—and a lot of responsibility, too! Fortunately, we left the West Coast and got a big old house in Newton, just outside of Boston. All nine members of the band lived there. What a scene that was. We were always rehearsing. From that base we played up and down the East Coast.

RS: In the '60s and, of course, prior to that, the R&B and rock 'n' roll drummer was just the guy behind the band, for the most part. He kept the backbeat and got very little attention. But after Ringo Starr and other drummers like Dave Clark of the Dave Clark Five, a few drummers began stepping out and getting noticed as musicians and integral members of the bands they were in. But they were white drummers. You were one of the very first black drummers to achieve some degree of recognition in rock 'n' roll.

BM: Well, it helped that I played with Hendrix. And it also helped that I was a vocalist. Not many drummers were singers in those days. They just didn't have the chance to sing, or they didn't believe in themselves enough to give it a try. One guy who used to make me blush a lot was the Eagles' drummer, Don Henley. He used to say to me, "Hey Buddy, I have a hard as hell time drumming and singing at the same time. How do you do it?" I'd laugh, you know. Then he'd say, "I've watched you. You seem so nonchalant when you sing and play." I told him it was a frame of mind. You have to say to yourself, "Damn, I'm going to do this."

RS: You never had a problem with time when you sang?

BM: Not that I'm aware of. And I'm the biggest ham you'll ever meet. You can't worry about anything but what you're doing while you're up on stage. You think about drumming and singing your best, and that's it.

RS: If there is any song you're most remembered for, it's "Them Changes." What are your recollections of that song? Is it a good one to associate with Buddy Miles?

BM: Ah yes, "Them changes." That's a good song for me these days. [laughs] Everyone says it's a rock 'n' roll classic. If it is, then it's a good song to remember me by.

RS: What about the drumming on that song?

BM: It was very basic. I think my main mentor at that time was Al Jackson, because I was very much involved with the Stax sound at the time. Of course, Otis Redding was a god to me when it came to singing. Those two guys—Jackson and Redding—were really what I was all about back then, or trying to be all about. It's funny, because just today my girlfriend and I were listening to some Otis Redding albums. We've been listening to a lot of Otis and Stax stuff lately. A lot of the music I hear on the radio today is just too mundane for me. I'm from the old school, I guess. I love and always will love rhythm & blues. Give me R&B anytime over futuristic rock and the sounds I'm hearing today. I'm talking mostly about the textures and feel of today's songs. Don't get me wrong, though. You have a lot of good songwriters around today. But they just don't put in the color and the emotion like songwriters used to do in the old days. One of my favorite things to do is to sit back and listen to the music from the '60s and early '70s.

RS: From a drummer's view, what's good about today's rhythms and drum sounds?

BM: It's not a question of what's good or what's bad; I don't think that's the question at all. The biggest thing drummers need to do is gain control of their ideas. Let me make that statement more broad: Singers, guitar players, keyboard players, bass players—they all need to stand up to the record companies and say, "Hey, we are the creators of this music. We made music what it is today. We don't need record companies telling us how to get our music and ideas across!" All this fascination with electronics—where did it come from? Take drum machines: I'm not knocking them; it's a fad, and it's going to pass. And soon we'll be back to basics.

RS: Are there any electronic drums in your current drumset? You said at the beginning of this interview that you have drum machines on your new solo album.

BM: They're on the album because I needed to make my record sound contemporary. But personally, I don't like electronic drums. In fact, I hate them. I just play my double bass set of Gretsch drums that I've had for a while now. I also have a set of white Pearl drums. I use the Gretsch set in the studio, and the Pearl set for live perform-

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ances. I might have to add some electronics in order to get that bigger drum sound and those extra textures everybody seems to have today. And I'm thinking of getting a trigger setup.

RS: What drummers do you listen to today? Which ones do you especially admire?

BM: Oh, let's see. I like Bill Bruford, Simon Phillips, and, of course, I love the way my very good friend Billy Cobham plays. I also like Alex Van Halen and Simon Kirke of Bad Company. I could go on, but you can get a good idea of the kinds of drummers I'm into.

RS: You're putting a new band together now. Will you play drums in the band, or will you just sing and be the front man?

BM: I'm going to play drums, sing, and be out front. I'm even going to play a little guitar.

RT: As you step back into the music scene as a bandleader again, are you nervous? Are you fearful that perhaps people might not know who Buddy Miles is, or worse, might not care? It's been a long time since you led your own band and made a large impact on rock 'n' roll.

BM: Well, I got some exposure with Santana, and I got some more with the California Raisins thing. But I'm not nervous; I'm not hesitating—not in the least. I'm like a hungry pit bull. I want meat. I feel like Michael Tyson. Every once in a while my girlfriend asks me if I'm afraid to go back out there, just like you just asked me. I tell her, "Are you kidding?" I've been waiting

for a very long time to do this. Afraid? Thinking twice? You must be joking. I'll probably destroy my set of drums from over-excitement the first time we play out. But seriously, I'm looking forward to the opportunity I now have. A lot of people have wondered what happened to Buddy Miles. I want to reach these people. It's something I want to do real bad.

RS: What kind of advice might you offer to an up-and-coming rock 'n' roll drummer?

BM: Don't take drugs. That's the important thing. Next, don't let anyone know what you're going to do unless you absolutely have to. I'm not saying that you should hide anything; I'm saying that you shouldn't go around boasting about things you're *gonna* do. Now, when it comes to drumming, young players should aspire, transpire, and enhance themselves with the beauty and magic of creativity. A young drummer today has to have determination. He has to be constantly critiquing the way he plays and the sounds and rhythms he's coming up with. It's never going to be like the '60s again. But there are good days ahead for young drummers. I have kids coming up to me all the time now asking questions and asking for advice. It's been incredible in that respect since the California Raisins thing. I've reached a whole new generation of music fans with that album. That's why I got my nickname, Buddy Raisin. I'm one of them, you see. I'm part of their whole scene. And that's really good for me. I belong.

RS: Your career has been a long one. You've seen a lot, and you've played with some of the greatest musicians that rock 'n' roll ever produced. You had good times and bad times, and you've survived both. And now you get the chance to continue your life and career.

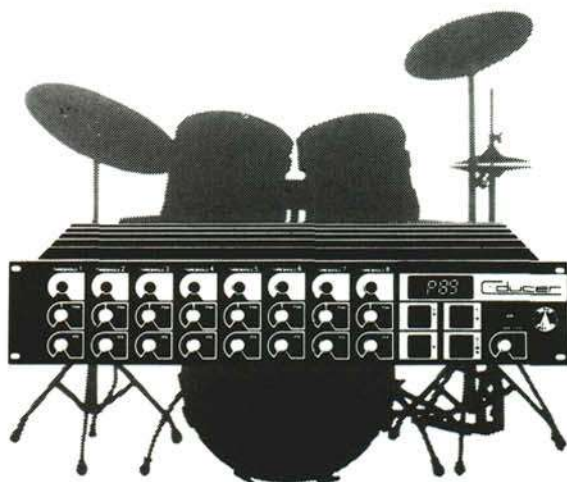
BM: I'm fortunate. I don't believe in death, and I love life and what it has to offer. I don't know about reincarnation or about the life hereafter. But something that Jimi told me once and which can be found in one of his songs sticks out in my mind: "See you in the next world, and don't be late." I've always wondered where he got that. But, I'll tell you something: I like it here; I *want* to be late. I got too much music left in me to be anything but late for that big gig up in the sky.



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Etude #14 is a straightforward example of music in 3/8 time, with a slight inclusion of 2/8 in the middle. The standard approach to phrasing 3/8 time is to place an emphasis on the first beat of each measure. However, it is also possible that the first theme (the first seven measures) could be played as one long phrase or broken up into several phrases. The next three examples show the possibilities of phrasing these measures. When the phrase marks are omitted in a solo work such as this, the performer must decide on the interpretation. Each phrase is articulated with a slight accent.



The musical form of Etude #14 is simply a statement of the theme, a short transition in line three to a second theme (line three, measure six), a simple development of the ideas, a return to the original theme with ornamentation (line seven, measure three), and a final statement of the theme at the end. By realizing the musical form, the performer can then stress the return of the themes and subsequently present a more educated performance.

Observations

1. The opening theme is repeated immediately with the addition of accents. The accents determine where the phrase emphasis is placed. In this case, the accents are in contrast to the normal 3/8 phrasing, so the second statement will sound quite different. Remember also that an accent is played much stronger than a phrase marking.

2. The second theme begins in line three, measure six, with a series of very soft rolls. The two most difficult technical areas of snare drum playing are the very soft rolls and the very loud ones. Be sure the roll is not pressed into the drumhead. A soft roll does not need much pressure or speed. The secret is to produce a simple sustained sound by gently playing a multiple bounce stroke on each stick without accents.

Remember these two important considerations when playing a soft roll: If you try to put too many bounces in each stroke, the result will be an uneven roll. And if you try to play the roll too rapidly, the roll will not sound soft.

3. In line six, measure five, there are a series of 8th-note rolls tied to an 8th note with an accent. At the indicated tempo marking (mm=96), a closed five-stroke roll will work best. The first three rolls are in 3/8 time, and the next three are in 2/8 time, then returning to three more in 3/8. Because of the time signature change (3/8 to 2/8 to 3/8), the rolls should "feel" differently in each time signature. In 3/8, the rolls will "feel" syncopated, while in 2/8, they will not. This will be evident if you tap your foot on the first beat of each measure, as indicated below.



4. The original theme returns in line seven, measure three, with the addition of flams and drags. My experience has shown me that the most effective way to stick a passage such as this is to alternate the strokes. Therefore, a left stroke is followed by a right flam or drag (or vice-versa), and a right flam or drag is followed by a left stroke (or vice-versa). The stickings I prefer are as follows:



5. The final observation I would like to make is that since the original theme is repeated exactly in the final seven measures, be sure the phrasing is the same as the opening.

Etude #14

Interpretations

1. The last measure of line two begins a series of rudiments, in particular, a seven-stroke roll, a five-stroke roll, a four-stroke ruff, a drag, and a flam. The manner in which these rudiments are performed always depends on the context of the work. As a general rule, when the music is classical in nature, play the rudiments as closed as possible. When the music is rudimental in nature, play the rudiments in an open manner. There are always exceptions to this rule. For example, there are many classical works where the composer is writing music in a military style. In these cases, the rudiments need to have an open character about them. Since this is a solo work, and the 3/8 time signature does not suggest a rudimental character, perform the rudiments in a closed manner.

2. In line four, measure four, there are six measures of untied rolls. In much of the snare drum literature, we cannot depend on a composer to use a tie to connect the roll to the following note. In most cases, the roll should be tied to single notes even when not notated. In orchestral music, the determination is made by listening to the other instruments and matching their phrasing. However, in *Portraits In Rhythm*, I have been very careful to use the tie when appropriate. So if a roll is untied, it should be played as such. The last two measures of line four have a roll followed by a drag. Regardless of the notation, a roll cannot be tied into a flam or drag.

3. As mentioned before, the rolls in line five are to be five-stroke rolls. This, of course, would only be accurate at the given tempo marking. If the tempo were slower, a longer roll would be needed, such as a seven-stroke or nine-stroke roll, depending on the tempo.

This brings up the very complex subject of teaching measured rolls. I do not believe measured rolls should be taught to beginning students. It gives them a deceptive understanding of the nature of a roll, which is a sustained sound. Measured rolls only work in a march tempo, and I find it more beneficial when they are taught later. (See *The Orchestral Snare Drummer* by A. J. Cirone for more on this subject. Published by Belwin/Mills.)

4. The last two measures of line five would be more accurately notated with a phrase marking over the two measures. The *diminuendo* also suggests this. Be sure the dotted quarter note is not accented, but becomes the end of the phrase.

5. Remember the rule for playing flams or drags in series in orchestral music. In line eight, there are a series of drags from measure two until measure five. They should all be played in the same manner. That is either all right-handed drags or all left-handed drags. This should be determined by whatever drag was used in measure two, which is the first of the series of repeated drags.

Presto ♩. = 96

The musical score is written for snare drum in 3/8 time, marked Presto with a tempo of 96 beats per minute. It consists of five staves of music. The first staff begins with a forte (f) dynamic. The second staff ends with a fortissimo (ff) dynamic. The third staff shows a dynamic progression from forte (f) to mezzo-forte (mf), mezzo-piano (mp), piano (p), and pianissimo (pp). The fourth staff features a series of drags. The fifth staff concludes with a crescendo (cresc.) leading to fortissimo (ff).



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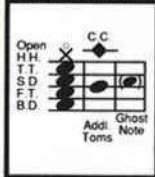
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Heavy Metal

MUSIC KEY



We are about to leave the safe world of mainstream pop and rock drumming to explore a musical style filled with intrigue and controversy: heavy metal. Generally, heavy metal tends to be louder, faster, and harmonically simpler than other rock styles. However, many bands tagged with the heavy metal label take pride in producing songs rich with harmony, melody, and unique rhythms.

Drummers who play in metal bands are, unfortunately, often criticized for lack of talent simply because of prejudice towards the music they play. In the October, 1986 issue of *Modern Drummer*, Ratt's Bobby Blotzer summed up the stereotyping of heavy metal drummers this way: "Some of the best drummers out there are in metal bands. So call me anything you want; just call me good."

You'll feel really good when you've mastered the fills here. All you need is a basic knowledge of music reading, a metronome, and patience—*especially* patience, because it takes plenty of time and practice to play the faster fills accurately. *Don't* play at speeds faster than your capabilities. You'll get good at anything with practice, so if you practice fast and sloppy, guess what you'll get good at? A realistic starting point is a quarter note equals 40-60, not 160.

It's important to note that these fills were designed to be played on a five-piece drumset: bass drum, snare drum, and small, medium, and large toms. If you use a multi-tom set, pick your three favorite toms and use them appropriately. And by the way, don't get upset if your favorite metal drummer isn't seen here; there are just too many good metal drummers out there to include them all. The drummers you do see here all play in commercially successful bands, and are representative of the various sub-styles of today's heavy metal music.

Tommy Lee

Like most heavy metal drummers, Tommy Lee of Motley Crue likes to be known for his overall skills as a drummer, and rightside up or upside down, Tommy is very good. Each fill here should be practiced with three separate beats (which happen to be the power beats you learned in parts 1 and 2 of this series). The following example is of a Tommy Lee fill from the tune "Somethin' For Nothin'." Each of the three power beats are demonstrated with the same fill.



Tommy also plays this rapid-fire snare fill in "Somethin' For Nothin'."



and then this one-measure fill that makes use of "ghost notes," which are very quiet:



Here are two more fills from the same song that include the bass drum (You *don't* need two bass drums to play them.):



Tommy plays this snare fill at the beginning of "Too Young To Fall In Love":



He then spreads the same rhythm out on the toms before the first verse:



This fill takes us out of the guitar solo in "Looks That Kill":



And in "Girls, Girls, Girls," Tommy plays this syncopated fill towards the end of the song:



Bobby Blotzer

Bobby Blotzer, from the band Ratt, never seems to run out of new ideas for fills. You'll hear this one before the first verse in "Dance":



Bobby "thunders out" the following fill at the end of the same song:



Power Fills: Part 1

by Jim Pfeifer

This fill is heard at the beginning of "Wanted Man":



He ignites the guitar solo in the song with this flurry of drums:



Want to know how to kick in the beginning of a metal song? Do it with simplicity and power, as Bobby does when he kicks in "Round And Round":



And in "You're In Trouble," the toms are a dominant part of the beat, but this driving snare drum fill leads to the first verse:



Nicko McBrain

Nicko McBrain is Iron Maiden's drummer, and is quite a fill stylist. In "The Trooper," Nicko and the band demonstrate an Iron Maiden trademark: syncopated fills that end with a cymbal crash and bass drum on the "&" of 4, instead of on the first beat of the next measure. (If you have trouble getting the bass drum and hi-hat in on beat 1 of the measure after the fill, rest on 1 and resume playing on "&," or even on 2, depending on which practice beat you're using.) Here are three Nicko McBrain fills from "The Trooper," all of which end on the "&" of 4:



Next month we'll check out the fills of "Wild" Mick Brown, Aynsley Dunbar, Dave Holland, and Lars Ulrich.



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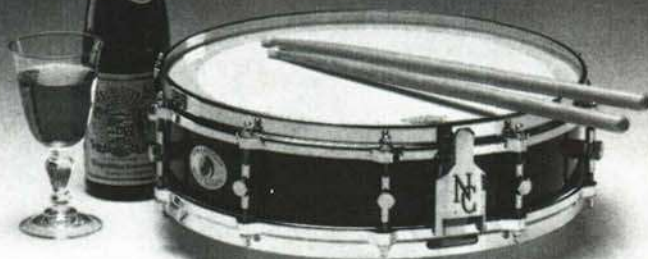
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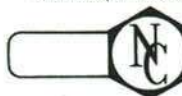


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by Rod Morgenstein

Breaking With Tradition



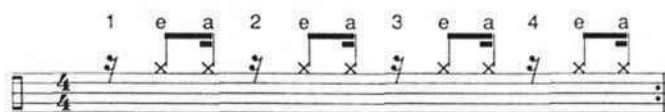
Photo by Rick Malkin

MUSIC KEY

HH
 SD
 BD

The ride pattern in a drum beat quite often plays a steady rhythm of quarter notes, 8th notes, or 16th notes, or a combination of notes such as an 8th and two 16th notes or the traditional jazz ride cymbal pattern. These repetitive rhythms help us keep time and also help establish a nice continuous flow. The examples that follow present patterns that (although also repetitive) occur on unusual parts of the beat. This forces us to internalize a steady pulse which, in turn, helps to develop a stronger sense of time and counting.

Ride Pattern A



Traditional Ride Pattern



Nontraditional Ride Pattern



Ride Pattern B



Traditional Ride Pattern



Nontraditional Ride Pattern



Ride Pattern C

1 e 2 e 3 e 4 e

Traditional Ride Pattern

Nontraditional Ride Pattern

Ride Pattern D

Traditional Ride Pattern

Nontraditional Ride Pattern

Ride Pattern E

1 e 2 a 3 e a 4 a

Traditional Ride Pattern

Nontraditional Ride Pattern

tive, knowledgeable, inspiring manner, while allowing, indeed, encouraging his own talent to blossom.

Because of wide-ranging cultural interests, his curiosity and need for freedom and something new, Tough accepted an offer in the summer of 1927 to play in Europe. Banjo player George Carhart, a promoter of jazz, put together a seven-piece band, including Tough, clarinetist Danny Polo, and pianist Jack O'Brien. The band played in Belgium and Germany, where it recorded on the Tri-Ergon label. And Tough also free-lanced in France, mostly in Nice and Paris. He lived a rather intemperate, irresponsible life. But his playing had a strong effect on musicians in Europe, particularly drummers trying to find their way into the new music.

Leo Vauchant: "I never heard a drummer as good as Dave. Tough was way ahead of all the other drummers. He wasn't the first to play four to the bar. I was. I was doing it in 1918...But Dave was the first to complement the soloist's rhythmic ideas. He kept a marvelous beat and he had this wonderful ear, so he'd pick up the rhythmic ideas in a solo and complement them on the drums." [Chris Goddard, *jazz Away From Home* (New York and London: Paddington Press, 1979), 173-174.]

Tough was very much in his element in Paris, vintage 1920s. The cultural center of the world at that time, it drew many of America's leading writers and musicians. The city's intense creative atmosphere and the respect artists of all kinds received made it the place to be.

Tough associated with the leading lights in the arts, including F. Scott Fitzgerald, the famed novelist, short story writer and voice of the 1920s, and Fujita, the highly-esteemed Japanese artist. He became involved with England's Prince of Wales, who fancied himself a drummer.

Bud Freeman: "F. Scott Fitzgerald was fascinated with Dave's brilliant mind, and on many occasions he invited Dave to meet his literary friends and Dave always declined...I hadn't seen him in a few years [the year, 1929] and upon seeing him in Paris for the first time, he asked me how I liked Ernest Hemingway. [Hemingway had just written *The Sun Also Rises*.] When I confessed that I had not read the book, he was shocked, and didn't speak to me for about ten minutes. How could I, his best

friend, not have read Hemingway?" [Bud Freeman, *You Don't Look Like A Musician* (Detroit: Balamp Publishing, 1974), 59.]

Tough returned to America in March, 1929 for a brief period, playing on the S.S. *lie De France*. He went back almost immediately, only to turn around and come back in May. Working briefly with Red Nichols and Benny Goodman, he ultimately made his way back to Chicago where he entered a period in which alcohol dominated his existence. Music became secondary; he played infrequently for several years. Evidence indicates that Tough descended to the depths, becoming a derelict. Until he joined Tommy Dorsey in 1936, his life was enveloped in darkness.

By 1935, Tough had returned to New York. It was his intention to begin playing again. He dropped by clubs on 52nd Street and sometimes sat in. Those who knew him during this period say he was not terribly confident about himself and his playing. His drinking remained a problem. Booze was sometimes in the foreground, sometimes in the background, but always a threat.

Carmen Mastren: "When I went with Tommy Dorsey, Dave had just joined the band. He traveled with us on the band bus for a couple of months without playing. He looked pretty haggard, his hair hanging over his collar; he was a bit of a wreck. Dave had to prove to Tommy that he could stay sober. And he did. That's the way he got on the band.

"Everything went along okay for about a year. Then, boom, he went on a bender and disappeared. I remember we sent him to the place in the Catskill Mountains in upstate New York to dry out. He stayed there for a week or more and came back to the band. He was okay for a while. But you never knew what was going to happen.

"When in control, Dave was an unbelievable player; he had great time; he knew how to shape an arrangement, how to back soloists and remain out of the way. He made *you play!* But he was very quiet about it all. Even when we complimented him, he seldom said anything. He didn't play drums to impress anyone, you know what I mean? As for solos, he hated them. But that didn't matter. When he played with the band, he had power and taste and the ability to do the right thing in the right spot. But when he got down and into his problems and started drinking, all that was lost."

Pee Wee Erwin: "You never had the idea you were playing with a rhythm section, or a set of drums. When he drummed and you played, it was like sitting on someone's hands that were carrying you right along. Most of the time when you work with drummers, they sound like drummers—guys trying to keep time and play the instrument. With Davey, you never were aware of all that. He just kept helping the band and inspiring you. He wasn't conceited about filling every hole in an arrangement. Time was his thing; he made his time your time.

"When not performing with the band and just fooling around on his set, Dave sounded awful—like a kid playing on pots and pans. He couldn't get the instrument to have a pleasant sound. But when he became part of the band, you'd be on Cloud Nine. I've thought a lot about how Dave created that feeling and concluded that his technical limitations had a lot to do with how he played. The only thing he could do was keep creative time."

Stanley Dance: "What I remember about Dave in the Dorsey days was his love of Shakespeare. During one of my trips here from England, I got to know Dave and Bud Freeman. All they wanted to talk about—because I was English—was Shakespeare. In England, Shakespeare is a big part of your education; it's sort of compulsory and becomes irritating and boring. But here were these two guys absolutely in love with Shakespeare and they knew far more about him, really, than I did. And it struck me as very funny at the time."

Tough loved language and spoke as if he did. Mezz Mezzrow remembered how fastidious Dave was. He "tipped delicately over his words like they were thin ice," he said, adding that he "always used to lecture me on how important it was to keep your speech pure, pointing out that the French and people like that formed their vowels lovingly, shaping their lips just right when they spoke, while Americans spoke tough out of the corners of their mouths, clipping and crunching all the sounds." [Mezz Mezzrow, with Bernard Wolfe, *Really The Blues* (New York: Random House, 1946), 112.]

But it all comes back to his playing whenever people remember Dave Tough.

Danny Burgauer: "The Dorsey band was playing a New York theater sometime in 1938. The guys were feeling very good and it was the second show of the day. They came up with a funny little game and made a bet they could have an effect on Dave's time. They set a metronome at the side of the orchestra. Dorsey was watching; he was the judge. The sax section dragged like crazy, the brass raced, and Davey played with the metronome, keeping great time without wavering through the whole number."

Tough's recordings and air shots with the Dorsey band reveal two basic things. He had a great deal of *natural* talent and an original mind. Stylistically, he mingles techniques and general rhythmic feeling stemming from New Orleans, particularly from Baby Dodds, with an emerging inclination to level the beat out and play in 4/4. Unlike a number of others during that period, he instinctively knew how to shape and pace arrangements and bring to them the pulsation, sense of development and rhythmic security, plus the light and shade that, in sum, made them work.

The Dorsey band of the mid and late 1930s was an ensemble seeking its image. Basically it was an assemblage of Dixieland-oriented players breaking into the



swing idiom. The Dorsey band often sounded somewhat like the ensemble led by Bob Crosby, which was responsible for popularizing the big band Dixieland style. But because Dorsey was the way he was, the band kept trying things, new approaches and new types of arrangements, experiments that culminated in the Dorsey swing machine of the 1940s.

Tough was quite at home in a band that attempted to keep moving forward. Providing an inspiring rhythmic foundation while adjusting to the multiple styles Dorsey was trying, the drummer brought his personality to bear in the ensemble—he was strong and steady yet avoided the inflexible feeling of a metronome—during his simplistic but musically relevant breaks.

The commercially successful recordings by the Dorsey band, "Song Of India" and "Marie," cut in January of 1937 and released on the same 78 r.p.m. record (most recently released on *The Complete Tommy Dorsey*, Vol. IV/1937, Bluebird AXMZ-5564), are excellent examples of how Tough operated during that period. Simultaneously accessible and musical in the 4/4 mode, both built upon a most danceable medium tempo. The little drummer is a strong presence and used what I deem "Tough-isms" to good effect during each performance.

He makes his small cymbals speak in crucial spots, managing them in such a way that their sound and overtones serve the band in several ways. The cymbal exclamations function as accents, bits of heightness, while melding with the sonorities offered by the band. On "Song Of India," Tough drives hard behind trumpeter Bunny Berigan, pushing the pulse on his Chinese cymbal, a crucial center of rhythm for him. He allows the cymbal to ring to its fullest effect behind Berigan. What he does has an obvious effect on what and how the trumpeter plays. "Marie" mirrors Tough's ability to play a minimum of strokes in just the right place, with perfect timing. How he leads Berigan into his solo is a marvelous piece of business.

Like most drummers of the period, Tough emphasizes the bass drum, using it as his primary time source. But it is the way he allies what his hands do with what is played on the bass drum that makes the difference. The effect is not immediately apparent; often one does not become conscious of just how creative Tough is when listening to a record for the first time.

For example, the way he plays the hi-hat has a progressive impact on the listener. The pulse gets stronger as he goes along. When he wants to enliven the band, he plays the cymbals partially open and plays the dotted 8th and 16th rhythm with unusual clarity, making sure the cymbals really splash at those times when he is trying to extract a feeling of interior swing from his colleagues.

What his performances on recordings made during the late 1930s primarily indicate is that he cared little how he would be viewed as an individual. He performed to

please the musicians in the band and himself. It became progressively apparent as time passed that he wanted to be an ensemble player and that alone. His solos on the Dorsey sides had no ego about them whatsoever; they could easily be dismissed as the work of a retarded player in the area of technique. But somehow they work as music.

Tough's drinking and his demons drove him out of the Dorsey band in January 1938. He returned to the band in 1939, and Dorsey "took care" of him over the years, giving aid and encouragement whenever things were going badly for him. He dried out sufficiently after leaving Dorsey to work briefly with Red Norvo and to join Bunny Berigan for a few months in early 1938.

Johnny Blowers: "I replaced Dave in the Berigan band when he went over to take Gene Krupa's place with Benny Goodman. Dave was wonderful to me—very, very friendly. 'I'm so glad you're coming in this band,' he told me. 'You're going to like it and it will do you worlds of good.' I was just a nervous wreck about it. I was jumping out of a little pond into a big thing. And Dave sensed this and was so helpful. We got to know one another real well. I came to care about him a great deal and, along the way, got the feeling he was not very happy being a musician."

On March 19, 1938, Dave Tough took the job with Benny Goodman.

Chris Griffen: "When Dave joined the band, Benny was completely turned off by drummers. Gene had been central to the band's personality for so many years. Benny was looking for anything that was *not* percussive. Soon after Dave came with us, Benny cut off almost all the instruments that he played. First came the cymbals. Then the hi-hat went. Not long after that, Benny said: 'Don't play the bass drum.' Finally Dave was limited to the snare drum, playing what Benny called the 'fly swatters.' He didn't even formalize things by using the regular descriptive: wire brushes.

"There we were with a big, loud band and poor Davey sitting there using brushes, just the way Benny wanted. It was a very difficult thing to see, knowing what a great, great player he was.

"I don't believe the period he spent with the band was one of his happiest. He was dry at the time—never touched liquor of

any sort. He seemed sad. If you knew Dave at all he *always* looked the part anyway. He had kind of a sad face."

But somehow, Tough transcended what was a negative situation. His work on Goodman air shots is particularly effective, much more so, generally, than his studio recordings. He swings forcefully, making his cymbals sing and swing, doing his job well, in an individual manner. In the Goodman small group setting, in particular, he is an indisputable master, the beat becoming more and more convincing and communicative as the group takes hold. A quartet aircheck of "Benny Sent Me," dated August 30, 1938, makes the point very well. An up-tempo item, it takes off soon after the first statement of theme, and Dave generates extraordinary swing.

Lionel Hampton: "Each night I could hardly wait to play with the quartet because Davey swung me so. You know, he didn't care much about playing the big band feature numbers like 'Sing, Sing, Sing.' I did those. He was very comfortable in the small band and was nothing short of wonderful. He had a great way of playing cymbals. You'd be performing on a certain level. When all at once we had to get louder, he had a way of making the sound of the cymbals swell and he'd be swinging like mad. We made one record with the quartet, 'Opus One Half,' (*The Complete Benny Goodman*, Vol. VI: 1938, Bluebird AMXMZ-5566) that really tells the Dave Tough story. Boy, I get a thrill every time I play that recording. His time is so great. He's swinging us. We played so good on that because of Dave."

Critics agreed that Tough was doing a very good job with the Goodman band. Though he wasn't as free as he had been with Dorsey, and he played so unlike Krupa, he made the band looser and more pulsating, while allowing it to more completely express its personality.

But his difficulties with drink persisted. Certain record producers found him "unreliable."

Milt Gabler: "I always wanted to get Dave Tough on Commodore. But the two times I booked him, he was stone drunk and very unreliable. I had to have Lionel Hampton sub for him on one session; on the other, Dave showed up but couldn't produce. Marty Marsala did two sides and Dave two. He just couldn't complete the session.



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"Dave wasn't easy to control in the studio either. But, of course, that wasn't his fault. He loved to play the big cymbals. And we couldn't contain the shimmer in the small studios; in those days we didn't even use flats to isolate the rhythm section, so there was leakage from one mic' to another.

"Did you know that Dave was Eddie Condon's favorite drummer? The reason is not difficult to find. Dave had a way of exciting players—the way he used his foot and played on the drums and cymbals. He had a feeling for what the other guys were doing. I was dying to use him on certain dates. It just didn't work out."

People always were trying to "save" Dave Tough from himself. Even Dave Tough made a major effort. One of the things he always wanted to be was a writer. He had the background; most of his friends felt he had rare insight when it came to literature and writing. In the late 1930s, June to December 1937, to be exact, he did several drum columns for *Metronome*, temporarily replacing Gene Krupa. Some are good; others are amusing. Collectively they give indication he could have pursued writing, if he had the time, the patience to develop himself in that area, and the motivation and ability to change the nature of his life.

The August 1937 column in which he comments on "the effect of chewing gum on swing drumming" is very much worth reading because it is so dryly humorous and good-natured. But his little take-off on his old acquaintance Ernest Hemingway is very much on the mark and certainly his best effort. Tough's language and meter and images strongly resemble those of the great man:

"Ah, the joy of wine when it is red! Those lovely summer nights in the Bois with the swift, inner uptake of the Pernod. It turning milky in your glass and the taste of wine, hard, clear, and tannic, in your mouth, volatile all through you—and you would go to the Birch Tops in the Rue Pizalle and hear her sing 'The Boy In The Boat,' and hope you don't meet Ernest. Those dear dead days!" [Dave Tough, "Hide Hitters Hangout," *Metronome*, October 1937, 54.]

When Gene Krupa resumed the drum column, *Metronome's* editors, including Tough advocate George Simon, wanted the drummer to continue writing for the magazine. They offered him carte blanche to do whatever he wanted.

Tough never submitted any more copy to the magazine. For whatever reasons, he allowed the opportunity to slip away. For the rest of his life, he talked about writing. He probably did some, but not much of it saw the light of day. However, I did come

across one piece in *Esquire's* 1947 jazz yearbook, titled "Three Ways To Smoke A Pipe." It is stylish, humorous, and clearly the work of this literary drummer.

Tough was within the Goodman band until November of 1938; then he moved from job to job. Before rejoining the clarinetist for an important stint in 1941, he appeared with Mezz Mezzrow, the Jack Teagarden band, with the Joe Marsala group at New York's Hickory House (to which he subsequently returned); he played very briefly with Goodman in California, and was in the Dorsey band for a bit, as noted.

In addition, he worked with Bud Freeman, with whom he recorded "Prince of Wails" on Columbia in 1940 (most recently released on *Home Cooking—Bud Freeman*, Tax M9019). An up-tempo, straight-ahead 4/4 item, with traditional stylistic overtones, it is one of Tough's best small band performances and certainly one of his most free-wheeling. The band flies.

Tough was in the Goodman band again for a short while, beginning in October 1940. The band played in and around New York. After joining the band in January 1941 as a regular member, the little drummer made some extremely important records that emphasize his growth as a player.

The best of the big band Goodman recordings, according to Tough, was "Scarecrow" (most recently released on *The World of Swing*, Columbia KG32945) recorded in February, 1941. The recording documents Tough's ability to play almost perfect time that feeds on itself and progressively makes the performance more exciting. The opus also emphasizes how well a drummer can play with a compatible rhythm section while carrying and supporting one and all in a strong and highly tasteful manner.

The way Tough uses the hi-hat—partially open, producing a sizzle, or closed, with the suggestion of the ping sound of the instrument's stand—blend particularly well with the dominant sound of the bass drum. Like many of the recordings in which Tough is the motor in the orchestral machine, he produces a foundation that simultaneously provokes the ensemble and soloists and gives them an undeniable feeling of security. He controls the band and literally makes it move. To give you an idea just how good his time is on this effort, listen to how he catches and supports a figure comprised of four 8th notes and a quarter toward the end of the performance; he is right at the center of the beats in the figure and the feeling couldn't be more appropriate.

Despite Tough's declaration on the subject, however, the best of his Goodman big band records is not "Scarecrow." It's "Perfidia" (most recently released on *Benny Goodman Dance Parade*, Vol. II, CL6100). As the record unfolds, Tough adds color and the necessary accents to an undeniable pulse. His bass drum work, in combination with what he does with the hi-hat (open and closed), and the way his cymbals swish, splash, and sing in appropriate

spots—all this adds dimension to the rhythm and the melodic aspect of the music.

In the closing segment of the performance, as Helen Forrest is concluding her vocal, Tough gives the bass drum a double shot, shifts gears, and opens the band up with his strength and enthusiasm, leaning on open hi-hats, which he uses like a top cymbal. All the while he tolls the time on the bass drum. Near the coda, he takes the band down in volume, managing it as few can. He is as effective playing softly as he is when performing with all stops out. His hi-hat facility and finesse in the last section, when he aptly combines time-keeping with accenting band figures, is surprising indeed.

Dave Tough in the Goodman sextet is just a scaled-down version of the big band drummer. He produces enviable pulsation on two memorable records from the period: "Smooth One" and "Air Mail Special." Because it is a small group, Tough plays more compactly and makes the feel a bit tighter. He varies the brush pattern on the snare, giving the beat more fluidity. The drums are tuned for crispness, very much in keeping with the Goodman conception and this sort of small group environment. Tough's beat becomes a dominant presence. He gives every indication here that he truly understands the secrets of time.

Tough combines exterior time and the inner pulse in a way that is so very meaningful. Exterior time is firm and straightforward and obvious; that which comes from inside is more subtle and makes possible the drummer's adjustment to time differences among the players and, indeed, is an exercise in instinct and ability. Interior time allows the performances to be flexible, human, truly communicative.

The affiliation with Goodman, which lasted from January to April of 1941, was an evolutionary one. Tough got better and stronger and more creative as the months went by. In the big band, he made major strides, utilizing his cymbals with a greater degree of intensity; their sound filled openings and supported accents. His hi-hat work was looser and set a precedent for drummers who would later adopt the open hi-hat sound, particularly behind ensemble playing. Tough gave the hi-hat the feeling later associated with the top cymbal. He leaned on it in shout choruses, made the instrument work for him, giving it a variety of roles. Like the great man of the hi-hat, Jo Jones, he played it in a manner fitting the occasion—splashy-bashy behind ensembles, closed and with precision behind section work or soloists, open and closed in combination to stir up ensembles and soloists.

His bass drum habits were changing. He strongly established the pulse on the big drum but often threw in double and single accents to change the feeling and the course of the music. Though he seldom dropped bombs, combining the left hand with accents in the bass drum foot, he did alter how the bass drum was played and estab-



lished a foundation for what was to come in a few years.

Jimmy Maxwell: "Dave and I were together in that 1941 Goodman band. He had a very small ego, almost non-existent. He never tried to show off. He was sure of what he was doing and didn't feel he had to push himself. He let his playing speak for him.

"Aside from his fantastic time, Dave made more 'sounds' than any drummer I ever heard. I did a radio show with him later—I think it was *The Eddie Duchin Show*. I used to talk to him a lot at intermissions because he always was filling his bass drum with little slips of paper. He'd touch everything up until he got the right sound. If it wasn't right, he'd open the drum up and take out some of the paper. He was very conscious of the sound of everything he played.

"Dave wanted a duller sound than was usual. He would tune his drums to pitches—the bass drum and snare drum and the tom-toms as well. He didn't want a pitch exactly like that of the band. He wanted a pitch that was kind of no pitch, you know, an indeterminate kind of sound."

Subtlety was Dave Tough's calling card. Because he couldn't do too many technical things, he sought simple, powerful means to make the music interesting. He broke up the basic dotted 8th and 16th rhythm and sometimes changed it entirely, using four quarter notes or strokes to the bar, bringing into play various elements of the drumset. This way he could make the time more powerful without resorting to flash.

Jimmy Maxwell: "Dave sometimes sounded like one of those African drum ensembles. He would use different sounds and come in in unexpected places. Sometimes he gave me the feeling that there were three drummers playing at the same time."

Tough moved from clarinetist to clarinetist—from Goodman, back to Joe Marsala, then to Artie Shaw for what was a key experience. The Shaw Orchestra took form in August of 1941. An ambitious undertaking, the orchestra featured standard dance band instrumentation—seven brass, five reeds, four rhythm—plus fifteen strings. Its library included riff-based instrumentals, Tin Pan Alley concoctions usually featuring vocals, standards, and what is now known as "third stream" works, combining elements of jazz and classical music. Who better to bring life and distinct rhythmic character to this organization than Dave Tough who, according to Shaw, "was the single most musical drummer I've ever known."

Artie Shaw: "Davey Tough was probably the most underestimated drummer of all and, as I said, so musical. When I say musical I'm talking about his sensibilities, which of course were honed by his literary and esthetic sense of everything in general. My thesis is the more you know about everything, the better anything you do will be. The more enriched and subtle it will be as well. Your reference points are greater because there are more of them.

"Davey hated taking solos, as I'm sure his other friends and colleagues have mentioned. He would just shrug and look embarrassed when I asked him to take four, eight, or sixteen bars. There was something exhibitionistic about it he didn't like.

"Another thing about Davey: He tuned his drums beautifully. He realized drums are a musical instrument, and if they're not musical, they're terrible. Most people don't know what tuning means. They think a drum is just something you bang on.

"One other point about Davey: It was astounding that he could muster up such a great rhythmic pulse. He had a tremendous number of physical problems, being such a frail guy. But he was remarkable. I think he was working on nervous energy. It's part of the reason he died so early."

Though Tough had to pay dearly for the vigor and uplift he brought to bands, it certainly was there in the 1940s. And he became increasingly powerful. The Shaw recordings made during the life of the 32-piece orchestra—i.e., Ray Conniff's "Just Kiddin' Around" and "Needlenose," Paul Jordan's "Suite No. 8" and "Carnival," Margie Gibson's "Deuces Wild," and Fred Norman's "Solid Slam" [The *Complete Artie Shaw, Vol. Five, 1941-1942*, Bluebird RCA AXM2-5576] reveal a musically muscular Tough who continued to color and accent with his cymbals during compositions, to push and place emphasis in a provocative and interesting way with his bass drum, and to lift the entire ensemble with a minimum amount of strikes and tricks.

The recipe was the same as it had been with Goodman. But he played with a new vitality and even greater solidity. He was unobtrusive when he had to be, smashing through when the orchestra moved into a shouting pattern. The little drummer knew when to give the ensemble its head and when to rein it in. His secret: his ability to make large and small bands do his bidding.

The Shaw experience lasted only until a few weeks after Pearl Harbor (December 7, 1941). The leader felt fronting a band for civilians no longer made sense and gave the band notice. Tough is reported to have

said, "Just when you get a good job and are making some money, they start a war."

Before enlisting in the Navy during the summer of 1942 in order to play with the Artie Shaw service band, Tough bided his time working briefly with Woody Herman and the band lead by sweet trumpeter Charlie Spivak.

Tough's stint in the Navy with the Shaw band, including an extended stay in the South Pacific area of operations, was draining to say the very least. From the beginning it was difficult. He almost didn't get in the service at all, not being much of a physical specimen. The doctor who examined Tough asked Shaw whether this musician really was necessary to his band. The clarinetist insisted Tough was crucial, describing him as "the greatest drummer in the world." And Tough found himself in uniform.

Tough's military experience came to an end in February 1944. Two months later, the little drummer rejoined the Woody Herman band and embarked on a wondrous period for him as an artist.

Woody Herman: "What happened when Davey joined was an explosion. The band really started to make some sense. The rhythm section got us off the ground. Bassist Chubby Jackson worked closely with Davey and we got a very good result.

"Ours was the 'blackest' band in which Dave had ever worked. That's why he was so inspired. Does that make sense to you? The band made a change in his playing.

"You know, his rudiments were nil. His roll sounded like something else because it wasn't played in the correct way. But it didn't matter. As soon as he got under the music, it was something else. At a certain point in an ensemble or a 'head' thing, he had a unique way of playing on the hi-hat and the cymbals. When the band got really charging, it sounded to me like there was a shuffle happening, except he wasn't playing a shuffle. All I can say is that during a charging ensemble, there was something more there. The feeling was transmitted to the whole band and the public. It's really difficult to describe.

"The guys in the band were in love with his playing because of what he did for them. He got them to play a hell of a lot more than any of the other drummers who had been in the band. When Davey was with us, the band was at its best, its very best."

Mel Lewis: "One thing about Dave Tough: He always was Dave Tough, just as Buddy Rich always was what he was. Tough realized we are what we are. The important thing is to be put into a musical situation where what you are can 'happen.' Tough found his place with Woody Her-



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man."

Woody Herman: "Davey was at the heart of it all. He played what was necessary for us to make our point. It didn't matter that he had no technique. The band brought out his very best and impelled him to do what might have been impossible in other circumstances. He fooled a lot of people. You know how musicians put down cats who can't play their axes. They say unless you're able to do *everything* on the instrument, you're nothing. Well, Davey really convinced even the most cynical, critical guys.

"Davey had that droll sense of humor and it extended into his playing. He was very together, a meticulous little man who was so very bright and intelligent. By meticulous, I don't mean tight or inflexible. I think it's meticulous to arrive an hour before the gig and water down your drum heads and tune them for the feeling you want. Because of this, when Dave hit a drum, particularly the bass drum, it was a *musical* sound.

"And remember: He never played a tune with us without putting a capper [a little bass drum comment] on the end; it was like a signature. That was the black element, the black influence. What went through his mind, I believe, was what happened at the Apollo Theater and the Regal in Chicago—all the black theaters where the kids hung out to catch the shows and the music. The drummer's gig in those days was to cover everything. By that I mean, if a guy took a bow on stage, the drummer played a budda-budda-boom. Like a punch line on a joke. If you wanted to get added punch, you added still another sound. Dave was incorporating the *black* version of that in our music.

"I can't say enough about him. He gave the band so much. He was a gentleman, a hell of a player and a bright man. Now how many guys do you know who have all those assets? Did he stay sober? Yes, for quite a while. Something important should be brought out here, if you think it's good judgment. I found out just before he was wheeled out of the band that he was a victim of epilepsy.

"People never understood. He always was worrying he'd get an attack. The thing would work on him and build the pressure to the breaking point. And that's when he had his first drink. All it took was one or two and he'd disappear for a week.

"Yeah, his brightness probably made him unhappy. He saw and knew too many things. There were a lot of morose moments in his life. But there also was a kind of ironic humor, always there right on the top."

Tough was deeply challenged by the rhythmic change brought about by the new jazz. He loved what was happening and had great affection and respect for what Max Roach and the others were doing. But he couldn't *really* deal with it.

Artie Shaw: "Dave couldn't quite get over bop. He was too rooted in other things. It might well have been a great source of frustration for him because he prided himself on being aware of everything. But he couldn't quite get up to it. I remember hearing some of the recordings Woody sent me. Dave was struggling a little bit with the stuff. But then, what the hell, he couldn't go where Max Roach went."

The records on Columbia and Hindsight (The Old Gold Broadcasts)—*Woody Herman, The Thundering Herds* (Columbia C3L 25) and *Woody Herman And His First Herd, 1944, Volume II* (Hindsight HSR-134)—make a declarative statement for Tough. He was a swing master trying to move into modernism. Elements of what he heard drummers like Roach, Kenny Clarke, and Stan Levey doing were incorporated into his work. He began playing little "bombs" and further modernizing his bass drum playing. But he remained Dave Tough. Listen to things like "Caldonia," and "Apple Honey" and "Northwest Pasagge" on Columbia and "Is You Is Or Is You Ain't My Baby" on Hindsight.

Ed Shaughnessy: "Dave's rhythmic approach in a big band was much the same as Sid Catlett's in a small band. He was unrelenting, remarkably steady; he had great simpatico with the other players and, of course, he was so musical."

Chubby Jackson: "Dave was a believer in non-metronomic time. He adapted to what he felt was happening, to the orchestra and the soloist. He used to say we should complement and go with the player, the section, the orchestra. He would maneuver the whole band while allowing it to express itself. He didn't think the beat had to be inflexible. He thought it was absolutely wrong for a band to finish where it started. Dave insisted there had to be *dynamics in time*. He'd say: If you rush and don't know you are rushing the tempo—uh, uh, wrong. Or if you lose time and aren't conscious of it—that also is a no-no. But if you know where you are going and the way the arrangement is developing and *control* the situation and make things more expressive—well okay!

"Dave never let the band get lazy. He was the general. If he felt we weren't doing what had to be done, he would play five quarter notes on the cymbal as a warning to straighten up. Dave was our guide. And I learned so much from the man—about playing and music and the bass."

The fight went on to stay straight, to be sober and ready to play. It was a constant contest to determine what side of his personality would win. At times he would be late or not show up at all for work with the Herman band, particularly in the latter period of the association.

Stan Levey: "The first time I met Dave Tough I was playing with Dizzy at the Three Deuces on New York's 52nd Street with that first bebop band—Charlie Parker (alto sax), Curly Russell (bass), Al Haig (piano). Some people loved what we were doing; others hated the music. Dave was at the Deuces because he had scope. He was crazy about the modern movement and was excited about what was happening.

"I respected him a lot and kept my distance and waited for him to open up and start talking. After a while, we got some warmth going and I was invited down to the Hotel Pennsylvania to hear Woody's band. That first night in the Cafe Rouge, I heard this little guy take the band and turn it upside down and inside out; he did whatever he wanted with it. I couldn't figure out where the power and energy were coming from. I kept looking for a second drummer. Davey had more drive than anyone!

"He was just as effective in The Woodchoppers, Woody's small group. He would just shift gears and bring it down into the softer reaches of the sound spectrum and make things fit the dimensions of the unit. His drums were perfectly tuned for his manner of playing. And the set itself seemed a part of him: The bass drum was small for the time—22"—and everything else was in scale.

"But he had to deal with alcoholism. And the problem was becoming severe in 1945. He became more and more unreliable. He'd show up late or not come to work at all, leaving a gigantic hole in the band. Lo and behold, who did they call but little Stan Levey. Oh boy, was I in trouble! I had never played with a big band. But I was 18 and said yes.

"I would come down and play two, three, maybe four nights a week. Dave missed more and more of the job. I felt very badly for him. But there was nothing I could do but take care of business. This went on for several weeks.

"Then the band closed and went on to the Meadowbrook on Pompton Turnpike in New Jersey. Dave was not able to be there on a steady basis either. So I ran out to play.

"When the band finished its engagement at the Meadowbrook, Dave rejoined it for a road trip. I went back with Dizzy at the Deuces. A few weeks later, I suddenly got a call from Woody's manager. He told me Davey had fallen off the bandstand in Minneapolis and really hurt himself. Because he was in bad shape, I was asked to fly out immediately and fill in. I stayed on the road with Woody for a while. Progressively I came to the realization that when someone like Dave drops out of a band, he leaves a hole that cannot be fully filled by anybody. I'm sad to say I never saw him again. I loved his talent. He was a great teacher."

Billy Bauer: "It started to come apart in New York. Dave was drinking and worried Woody a lot. Woody figured everyone was going to be coming into the Hotel Pennsyl-



vania and he wanted to make a good impression.

"Deep down, Dave didn't believe his drumming was that good. He had some sort of hangup about it. And the drinking did him in. In California we had to send for Lou Fromm because Dave got bombed out in the middle of the tour.

"Maybe it was the pressure. He might have had to prove something to himself. After all, he had been around for a long time and had a reputation for putting things together in bands. And *this* band could be overwhelming."

Tough was tortured by feelings of inadequacy. He confided in both Leonard Feather and George Simon, declaring he didn't feel he was contemporary, that people didn't *really* like his playing, that something was lacking in his performances. Max Roach became a role model and, frequently, he said that he couldn't possibly do what Roach did.

Not only was he insecure as a drummer, he was torn about what he would ultimately do with his life. On the one hand, he wanted to play and remain in the vanguard; on the other, he increasingly spoke of tossing over the drums and becoming a full-time writer. His stress level was high; the only relief he found was in drink and the respite, however temporary, it provided.

Tough wore down like a watch. Carmen Mastren, his old friend from the Dorsey band, had warned him about going with Woody Herman. He said: "Davey, I don't know. That kind of band is going to be a labor for you." As it turned out, it was the glory moment of the little drummer's life. He won *Down Beat* and *Metronome* polls and was cited for the excellence of his drumming in consumer magazines such as *Esquire* as well.

Dave Tough was the number-one drummer in the country. At last, everyone knew him, not just musicians. He was on the cutting edge of jazz. Though he was not exactly a modernist, he had become a factor in the modern movement because he played so well in a very up-to-date band. People listened to Tough and openly admired him. Yet it was not enough and too late. His problems were too deep.

Some say he left Woody Herman because he had become non-functional, ill, others insist he suffered a fit, probably due to his epilepsy, and then disappeared. Others indicate he was no longer sufficiently responsible to hold the job. Whatever the truth is, the termination of this affiliation marked the beginning of the end for the little giant.

Woody Herman: "Those last two years before his death were very trying for Dave."

They were unhappy, frustrating, and largely unfulfilling. He worried about his playing and his place in jazz. Though a supporter of the bop revolution, he continued to wonder what would become of him as the music progressed. He drank and his health became an increasingly fragile matter. He was paying for years of self-destruction.

That last period was a prelude to an inevitable coda.

Tough's job resume reflects his split musical personality. He worked briefly with Benny Goodman, with his traditional friends at Eddie Condon's on 52nd Street, with Bill Harris and Charlie Ventura and modern players. For a time he traveled with Norman Granz's Jazz At The Philharmonic, his last steady job.

When he managed to get himself in focus, Tough was as many remember him—quietly intelligent, dryly humorous, helpful, a gentlemen who played as well or better than anyone. More and more, however, Tough's desperation about music and himself permeated his day-to-day life. With the intensity of a man near the end of his rope, he sought something that would be fully satisfying to him. He spoke of giving up drums for writing, of teaching drums, of studying percussion.

Henry Adler: "Dave came to my teaching studio/store on 45th Street three months before he died. 'I've got a problem,' he said. 'I have a chance to go to Chicago with Muggsy Spanier for three bills [\$300] a week. But I can teach in Newark, where I live, at a school for GIs. The guy at the school guarantees me \$150 a week, with the possibility for more. Every student after ten, I get an additional \$15. What should I do?' 'Stay in town, if that's what you want,' I told him. Even though he had studied and could read, he insisted: 'I don't know anything.' He started to cry. 'What am I going to teach a guy—the way I play? How could I do that? I can't teach them how to *feel*.' He seemed so down. 'Help me teach. Show me how to teach,' he said. He had seen some of my students and figured I had the answer.

"Dave was a challenge. How he could play! I would tell kids to go out and buy his records. They were a lesson in how to play in bands. He was a talent, a real talent. But he was so dissatisfied with his own work. Can you believe that? The guy was capable of so much more. It just wouldn't come out."

Whether or not Tough ever pursued teaching has not been documented. However, it is a matter of record that he did go to Chicago with Muggsy Spanier in November of 1947 to play at the Blue Note, a recently-opened jazz club. He then came back home to Newark and returned to a Veterans Hospital in Lyons, New Jersey,

where he spent four months. Always he tried to get on with his life.

Jimmy McPartland: "I told him about AA [Alcoholics Anonymous] in Chicago in 1947. I explained I had stopped drinking and that I felt great and was playing real good. I asked him to join my band and give AA a try. He was very interested in staying sober."

But Tough couldn't take hold and stop.

Stanley Kay: "I saw Dave shortly before he died. He certainly wasn't in very good shape. He came in pretty juiced to a New York club where we, the Buddy Rich band, were playing. Buddy wanted to help him and asked what he needed. 'Money' was Dave's response. Buddy gave him all he had—a hundred dollars. He asked if that was enough. Dave said it wasn't, took it, turned and walked away."

Danny Burgauer: "One morning I got to the store [Manny's] bright and early. There was Dave, lying in front of the door, bleeding and dirty. He had been rolled. I took him in, locked all the doors, carried him up the staircase, and put him on our shipping table. I washed him up and let him sleep. About noon time, I saw that he was very bad and paid a cab driver to take him to Bellevue Hospital. That was shortly before he died. It was the last time I saw him."

In the late afternoon of a cold day in December, 1948—on the eighth, to be exact—he slipped on a Newark street and cracked his skull. Some say he had been drinking; others say he had an epileptic attack. He died the next morning and his body lay in the morgue for three days until he was identified and claimed by his wife.

When the news broke that the great jazz drummer had passed, his battle with life over at age 40, there were deeply felt accolades and expressions of love, respect and admiration from musicians, jazz devotees, and the press. But they fell on deaf ears as they had in life.

"Dave was going home, but he just never got there," says his old friend Bud Freeman. Dave Tough tried to find his way home through his entire life. Let us hope the last trip was successful and that this gifted, tormented man sleeps in peace.

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Practicing And Fun

by Roy Burns

Virtually all serious drummers go through periods when they just don't feel like practicing. They usually feel guilty about this, and occasionally try to *force* themselves to practice. But this may only serve to make them want to practice even less.

If you really don't feel like practicing (but believe you should), analyze your schedule. If you have been playing and/or rehearsing quite a lot without much of a break, you might simply need a rest. Give yourself the weekend off, and do something different. Go to the beach or a movie, have a barbecue, or just relax.

The routine of work and rehearsals needs to be balanced. When you are busy with work and rehearsals, practice less, and save your energy for performing. However, when your work and rehearsal load lightens up, schedule more practice time. This way, you're not burning the candle at both ends—which can lead to a general burn-out.

Get to know yourself. Some drummers warm up for quite a while before an important concert; others may just hit the practice pad for a few minutes. I guess we've all substituted our knee for a practice pad at one time or another. Find out which type of warm-up—long or short—works best for you.

Take into consideration the type of music you are playing. All drumming is physical to a degree, but some styles are more physical than others. If your style is a very physical one, such as heavy metal, you will probably need a good warm-up to feel loose and ready.

If you find yourself getting bored when you practice, try to have more fun. Some teachers give us the impression that practicing is extremely serious, and it *is* serious—in terms of the *purpose* for doing it. But actual practicing, just like playing music, should be fun.

"Variety," according to the old saying, "is the spice of life." Variety can really help you to create and sustain interest in your practicing. For example, get together with another drummer for a joint practice session. Set up two drumsets and have a musical dialogue. Have fun just playing the drums together. A great deal can be learned this way, especially when the two drummers involved are good friends.

Play some duets. There are duet books for snare drums, multiple percussion, and drumsets that are great fun. You can even play duets on two practice pads.

If you have home recording equipment (even a simple tape recorder), you can record a basic track, and then play duets

with yourself. If you have a drum machine, you can program unusual "grooves" and then improvise along with the machine. This can really lead to some interesting possibilities.

Many drummers who give clinics also stay an extra day to give private lessons. Check with your local drumshop or music store for the date of their next clinic, the artist, and whether or not the clinician will be giving any lessons. A one-time lesson with an established professional should be, at the very least, an interesting hour. And you stand a good chance of leaving the lesson with some very solid ideas to practice and work on.

Don't overlook new practice materials. Video cassettes, books, and audio cassettes are available in great number today. Some may be better than others, depending upon your point of view. However, you won't know if you don't check them out.

Video cassettes are really great learning tools, but they are also fun. Most of the artists do some serious playing on them. Some videos are "instructional" in nature, with a specific educational intent. Others are simply concert performances, and can be equally educational in their own way. Either way, you can both see *and* hear the artist in a musical setting. I've always felt that you can learn more by *watching* people play than you can by just *listening* to them on records. You can see how they do certain things, and you can retain a mental picture.

A friend of mine, who plays and teaches in California, has a marvelous collection of video cassettes of famous drummers. In some instances, he has recorded performances right from his TV set. In other instances, he has found and purchased historical performances of the great drummers of the past. He recently showed me performances by Gene Krupa and Buddy Rich from the early '40s. These were early band movie shorts—perhaps the forerunners to today's music videos. To see these famous drummers in their prime was really exciting. I understand that a number of such video cassettes are around, but you'll have to do some searching to find them.

A VCR allows you to tape live performances and study them over and over again. This is a great learning tool. Practice along with these performances when you get bored, even if you just have a practice pad handy.

Today, we have more learning tools available than ever before. Drum machines, books, audio cassettes, video cassettes, VCR's, music video, television specials, clinics, and magazines are all available to help us learn, progress, and, yes...to *have fun!*



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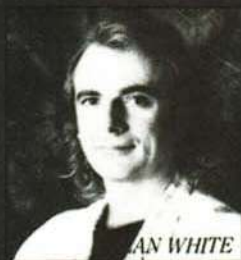
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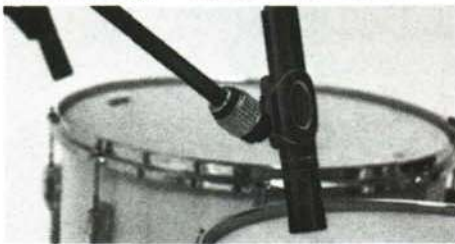
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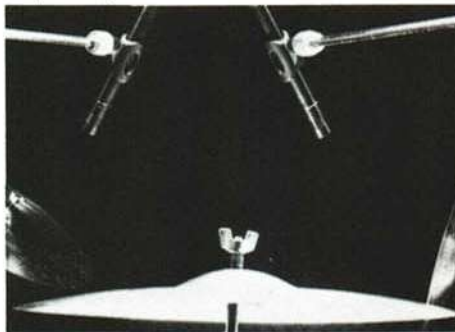
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Maladies & Remedies

While visiting a friend's house recently, I found myself looking through his collection of old *Field & Stream* magazines. In one of them was an article on common minor maladies encountered by campers (insect bites, poison ivy, and the like). It went on to offer several "home remedies" that could either be prepared in advance and carried along, or actually made up from materials available "in the wild." The remedies were suggested by a variety of veteran outdoorsmen (and women) from their own personal experience.

This article got me to thinking about the number of maladies that club drummers face—the "occupational hazards" that just seem to come with the job. I've been playing in clubs for the better part of 25 years now, and I'm pretty sure that I've personally experienced most of these maladies (and any that I haven't, I've heard about from other players). As a result, I've often had to come up with some "on-the-spot" remedies myself. On other occasions, I've been fortunate enough to receive some very helpful "tips" from colleagues and co-workers. So I thought I'd devote this column to sharing some of these "home remedies."

Let me start by saying that none of the suggestions I offer here are in any way meant to substitute for professional medical treatment. If you have an injury or condition that is serious, you should seek the advice of a doctor. What I'm listing are just some of the minor irritations that can make a club drummer's life miserable, and a few things that can be done to reduce that misery. I also want to state at the outset that anywhere I recommend a specific commercial product, that recommendation is a personal one, based on my own success with that product. It doesn't constitute any endorsement of that product, or a guarantee that it will work in the same manner for anyone else.

Throat Problems

The single most irritating element about club playing is the environment itself, in terms of the effect it has on a person's respiratory system. Think of all the nasty things that are in the air of a club: cigarette smoke, kitchen fumes and grease, cleaning solvent fumes, and the combined exhalations of a concentrated group of people. Then there is the condition of the air itself. This may range from super-arid (in the case of heavily air-conditioned clubs) to dripping with humidity (in the case of poorly-ventilated rooms), and from arctic (when the A/C is directly over the musicians' heads, as it invariably is when it doesn't need to be) to equatorial (when the A/C is

at the other end of the room, as it invariably seems to be when the musicians would kill to have it closer).

When you add the strain of singing for extended periods of time to the adverse effects of breathing this less-than-healthy air, you wind up with throat problems. It's just a fact of life in club work. But there are some things you can do to reduce these problems.

The greatest problem faced by singers is dryness. Our vocal mechanism works best when it is lubricated, and can be easily damaged when it is not. One way to keep the throat lubricated is through the consumption of liquids. Fighting general dehydration allows the body to lubricate all necessary areas naturally. However, given the extremely dehydrating atmosphere of the average club, it's very easy to get waterlogged if one attempts to solve the problem strictly by the steady consumption of beverages. It can also be inconvenient to reach for a drink in the middle of a number. And there are those times when a more direct, topical application of lubrication is called for.

My solution to this problem has been the lowly cough drop. I've found it very simple to tuck a cough drop into my cheek prior to starting a song, and sing with it there. I've never had a problem "singing around" the cough drop, and my throat receives constant lubrication while the drop is in my mouth. My personal cough drop of choice is a Halls Mentho-Lyptus, simply because the eucalyptus and menthol ingredients also help combat swollen nasal membranes and sinuses that can be caused by cigarette smoke irritation. But any commercial drop will do; the idea is to have a constant source of lubrication actually in the mouth.

I must recommend against cherry or grape flavored drops, simply because they very quickly coat the tongue with a bright red or purple color that doesn't look very attractive to your audience when you are singing. I must also caution against the constant use of *Cloraseptic* lozenges, or any other medicated lozenge. Even though I know some singers who swear by *Cloraseptic* spray or lozenges, these contain an anesthetic ingredient, and carry a very specific dosage limitation. I have known one or two people to become a little foggy after using too many such lozenges in a short period of time. Stick with the non-medicated cough drops for lubrication purposes, and keep the *Cloraseptic* lozenges for those extreme cases where you must sing while actually ill and in pain from an infected throat.

Other than general dry throat, there is a condition I call "tired throat" or "second-night voice." This generally occurs on the night after you've had an especially "up" performance vocally the night before. Even though your throat may not seem sore, your voice sounds husky and deep, and you have little or no falsetto capability. You try to vocalize, and you find that you don't have that sense of "smoothness" in your voice mechanism; everything seems dry, thick, and rough.

There are several ways to attack this problem. You can start at home, before the gig (or in your hotel room, if you're on the road). Take a hot, steaming shower, and breathe deeply while in it. Your throat and the muscles around it will be bathed in the combination of heat and moisture, and this will begin to relax your voice box. Do a bit of light vocalizing while in the shower, but don't put any strain on your voice at this point.

In terms of something therapeutic that can be applied directly to your throat while you're on the gig, again I recommend heat and moisture. The term "to warm up" is especially applicable here, and you can help to "warm up" your voice by actually warming the throat. If you are able to do so, I suggest you bring a thermos bottle containing a hot, soothing beverage with you to the gig. I personally prefer hot apple juice for this purpose. It is a clear juice, with enough natural sweetness to have a bit of a coating action on the throat, without being sticky enough to cause phlegm. I do not recommend coffee or tea for this purpose, because although both are certainly hot and soothing initially, they are both somewhat astringent (cleansing rather than coating), are both dehydrating agents, and both are often consumed with milk or cream, which can cause phlegm.

If you are already at the club and in need of a hot beverage, coffee or tea would be better than nothing. But a concoction that I've found to be very soothing is a simple combination of hot water and Rose's lime juice. This is a sweetened juice used as a flavoring for many drinks, and can be found in any bar. It's a bit better than squeezing real lime or lemon slices into the hot water, because the sweetener adds that coating action I described earlier. Pure lemon or lime juice once again tend to be astringent, removing whatever coating the throat may have.

There are some players I know who swear by a shot of their favorite liquor—generally a liqueur or brandy type of drink. These do have a syrupy coating action, and can give a feeling of "heat" to the throat. I won't say

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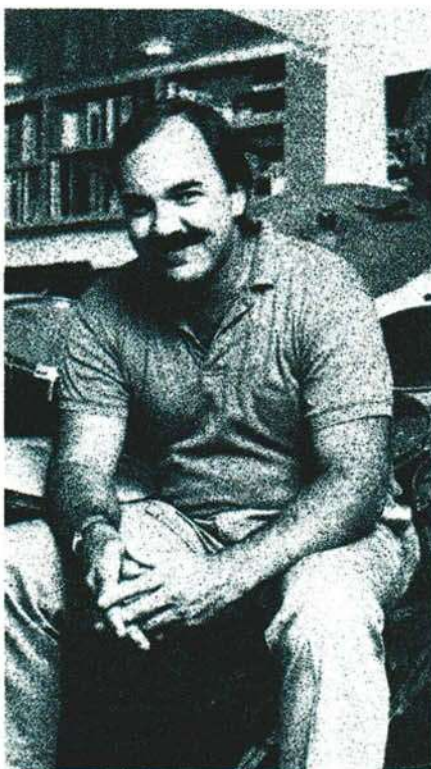


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they don't work as well as the hot apple juice I use, because I don't have any personal experience with them. But I will venture to say that I can drink a thermos of hot apple juice and remain standing; I'm not so sure someone could do the same with an equal amount of Grand Marnier.

To overcome the cumulative effect of singing night after night in the unhealthy club environment I've described, your only hope is to provide a healthier environment for your throat to live in for as much of the rest of the time as possible. When I developed a throat condition while touring some years back, I visited a throat specialist. He informed me that leaving the polluted environment of a nightclub, and then going back to my heated and/or air-conditioned hotel room to sleep, was just compounding the problem—since the air in my room was artificially maintained in a very dry condition. He prescribed a cool-mist humidifier (available in any drugstore) for my room, left on at a low setting at all times. This gave my throat a more therapeutic environment to "come home to" after each night's exposure to the air of the club. I've maintained that practice since, and continue to use the humidifier at home. I use it throughout the year on the weekends when I'm gigging; it runs full-time during the winter to combat the drying effect of my radiators.

Hand Problems

I never used to have much problem with my hands when I played in Southern Cali-

fornia or Hawaii. Neither environment offered much in the way of detrimental weather conditions, and I was playing gigs that only required me to move my equipment every couple of months. About the worst thing I ever had to deal with was the occasional splinter or cut finger. For those purposes, I always keep a pair of tweezers and a small box of *Band-Aids* in my "survival kit."

However, since moving to New Jersey and getting more into a weekend gigging mode, I've had to deal with the elements a great deal more often. Loading in and out of a club in a snowstorm or a frigid 30-mph wind can wreak havoc on one's hands. The drying effects of cold and wind, along with the abrasion of lifting and carrying cases (to say nothing of actual playing) combine to cause chapping, cracking, and pain. This certainly doesn't make for a comfortable gig.

In terms of relief, prevention is the best approach here. Obviously, if your hands are going to be exposed to the elements, you should cover them with gloves. However, sometimes the heavy gloves that are appropriate for bad weather make handling drum cases and equipment a bit awkward. I've known several musicians, myself included, to drive to a gig wearing such gloves, only to take them off when it came time to actually start loading in the equipment. This may make the load-in easier, but it makes things harder on the hands. So my compromise in this case has been to use drum gloves, which are made of thin,

flexible leather and can be worn quite comfortably while carrying equipment. I admit that they are not designed as foul-weather gear; they are not insulated and often have a mesh backing. But they beat the heck out of nothing at all, and I don't feel compelled to take them off as soon as I try to pick up a case.

So much for prevention; how about after-the-fact relief? Once your hands are dry and chapped, you need to soothe and moisturize them. Again, there are any number of commercial products available for this purpose, but there is one that I have found far superior to any others, and that's *Corn Huskers Lotion*. I don't want to sound like an advertisement here, but the advantages to this product over most of the others are especially appealing to me as a drummer. It really softens chapped hands effectively; it is absorbed *completely* into the skin very quickly (so there is no possibility of "slippery hands"), and it is available in small plastic bottles that are convenient to keep in a trap case or stick bag.

In the event that you don't have a bottle of hand lotion with you, other items that can help with chapped hands (and that just might be available on short notice in the club) include *Chapstick* (which can be rubbed into the palms and then smoothed over the entire hand), *Vaseline* or other petroleum jelly (which is often available in first aid kits if nowhere else), and even liquid hand soap or dishwashing detergent (when used liberally with very little water).

Other than chapping, the biggest problem that drummers' hands face is blistering. When I was playing five or six nights a week, my hands toughened up and I didn't have any difficulty with blisters. However, now that I'm playing only on weekends, I am experiencing blisters more frequently—especially on those nights when the band is really "cranking" and I'm playing a bit harder than usual. This is partly due to additional friction against the sticks, and partly because I'm reversing the sticks and holding on to the narrow neck in order to get more wood down into the drumhead.

There are several quick and easy solutions to this problem. Once again, drum gloves may be used. I own a pair of Beato drum gloves, which are excellent. I must admit that I don't normally use them for playing, since I don't perspire heavily and have no stick-slipping problem. But I do use them for load-ups and breakdowns in bad weather, as stated above, and I have worn them while playing when my hands were sore. Gloves are especially good for preventing blisters from holding sticks by their necks.

If you don't have a pair of gloves handy, or just cannot play in them at all, don't despair. There are several other methods of avoiding blisters. One of the most common causes of blisters is hitting too hard with a small stick. You have to grip the stick more tightly than you should (increasing friction) while the small diameter allows the stick to rub in your hand. The simplest solution—

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and the most logical, when you're trying to gain volume—is to switch to a larger stick. But if you don't have such a stick available, or if you wish to stay with your regular size for technique reasons, what you need to do is make the gripping area of the sticks thicker, softer, and more comfortable for your hands to hold. For this purpose, I recommend taping the sticks. There are several commercial stick-wrapping tapes out. Most of these are designed to add friction for grip security (which may not be what you want if your hands are sore already), and are more or less permanent once they are attached to the stick. However, Pro-Mark's *Stick-Rapp* tape is made of a softer, almost rubbery-feeling material, so it provides more of a cushioned grip. It

also is washable and reusable, so that if your stick breaks, you can use the same wrapping on a new stick. I've tried *Stick-Rapp* under the circumstances described above, and it provided significant relief.

Once again, there are some alternatives to commercially available products that you can use in a pinch. Electrical tape is often carried by musicians, and most first aid kits in nightclub offices or kitchens contain adhesive tape. And of course, there is always the musician's savior: duct tape. Once or twice in my career I've felt the need to really pound with the butt end of a stick. But I wasn't comfortable with the feeling of doing that while holding the stick by the neck. So on the spur of the moment, I grabbed the band's roll of duct tape and

used that to build up the diameter of the stick from the tip down toward the middle. I actually created a gripping area equal in size to the diameter of the stick at its thickest point. Using this jury-rigged "club," I found I had more than enough power and volume, with no risk of blistering my hands. I grant you, the stick was useful *only* for a fat backbeat; all balance had been destroyed. But it served the needs of the moment.

Fatigue and Sleeplessness

It's no fun to come to a gig, whether from home or from a hotel room, feeling like it's time to go back to bed. But every club player I've ever known has faced this situation; it's just a fact of life that we don't always get the amount of rest we need before every gig. Consequently, most musicians have come up with ways of stimulating their energy reserves to get them through the night. Some are relatively simple and safe; others should be avoided.

Probably the most common remedy for fatigue is caffeine, in one form or another. Many people drink coffee, others drink cola soft drinks. I have to agree that if you are going to rely on a chemical stimulant of any kind, this is the best one to use. I personally prefer soft drinks, because they also contain sugar (which adds to the energy boost) and are not as dehydrating as coffee. On the other hand, if one's throat is tired, a warm beverage is more beneficial than an ice-cold one. So take your pick depending on your physical condition. However, try to taper off toward the end of the night, or perhaps switch to a non-caffeine soft drink that will still give you the sugar boost, but won't keep you up half the night. (The timing of this switch will be different, of course, depending on whether you're simply returning to your hotel room or have a long drive home after the gig.)

I don't recommend pill-type caffeine stimulants such as *No-Doz*, *Vivarin*, etc., because they slam you with a concentrated dosage all at one time—which can sometimes be hard to control. Drinking coffee or cola at least administers the caffeine gradually, giving your body a constant nudge rather than one swift kick. Any pills or chemical stimulants stronger than caffeine are out of the question.

Some musicians use alcoholic beverages as stimulants. This is not a good practice, since the stimulating effect of alcohol is quite temporary, and is shortly replaced by an even stronger depressing effect. The only way to overcome that is with yet more alcohol, and ultimately you have a musician who is not only tired, but drunk. (Not a good combination for exciting music-making.)

A not-so-common, but highly effective, remedy for fatigue is exercise. This sounds like a contradiction in terms, but it's not, really. Part of fatigue is a reduced blood supply throughout the body, as well as a reduction of adrenalin production. A little bit of exercise can boost both of these con-



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ditions significantly. If you are in a hotel, try grabbing a few quick laps in the pool before you go down to play. If there is an exercise room, stop in for 15 minutes before showering and dressing for the gig. Don't overdo it, but you'll be amazed at what a change you'll feel in your overall well-being.

If you're at home and have neither pool nor exercise room, try a few calisthenics in the privacy of your bedroom, or jog around the block. You just need to get things "pumped up" a bit. From that point, your body should be able to maintain its energy level long enough for you to "get into" the gig and start to feel better. And don't forget, it's always possible to do a few jumping-jacks in a dressing room or some other private offstage area on your breaks.

Sleeplessness is the other side of the coin from fatigue. Whether as a result of too much chemical stimulation, or just the rush that comes from an exciting night's performance, many club players have difficulty getting to sleep after a gig. If you work a steady gig, and are living completely on "musician's hours," you may not consider this too much of a problem. But if you are playing only part-time, or if you would prefer not to sleep your days away, you may be interested in some ways to help you get to sleep more quickly.

The first and most important advice I can offer here is never to experiment with sleeping pills. There have been enough horror stories and lurid headlines in regards to

musicians and pills to support that advice. As an alternative, I suggest some more organic items, such as herbal teas containing chamomile (there are many varieties), or good, old-fashioned milk. It doesn't have to be warm milk (*yech!*), because what you want is an amino acid called tryptophane that occurs naturally in milk and helps to promote relaxation. (If it puts crying babies to sleep, it's good enough for you.) This chemical is also available in health food stores in capsule form (L-Tryptophane), and is often recommended as an aid to relaxation for expectant mothers who are quite understandably loathe to take any "drugs."

Other aids to relaxation include soft and soothing music, a not-too-interesting book, a warm bath, or a combination of all three. The idea is to take steps to relax both your body and your mind, so that sleep occurs naturally.

And Finally...

Hiccups. Or hiccoughs. Or whatever you prefer to call them. And before you laugh and say, "How serious a problem can hiccups be?" stop and think about how difficult it might be to keep steady time when your body is spasming unpredictably and uncontrollably every few seconds. And take a moment to pity the poor vocalist who must try to *sing* while suffering from this malady.

It's amazing how easy it is to get hiccups. Many people get them after taking two sips of a carbonated beverage. Others

get them from overeating or consuming too much alcohol. I get hiccups from bending over in an awkward position (like trying to pick up a fallen wing nut while sitting on my drum stool), which places a sudden and unnatural pressure on the diaphragm and interferes with normal breathing. The diaphragm reacts by going into a spasm, and—*voilà!*—hiccups.

We've all heard the usual and even not-so-usual cures for hiccups, including breathing into a paper bag, drinking a glass of water while holding one's breath, and maybe even the one about drinking the water from the opposite side of the glass while bending over at the waist. (My kids learned that one from watching *Sesame Street*.) However, I'm going to close this column with a sure-fire cure for hiccups that is the single most effective—yet off-the-wall—remedy I've ever seen for any club-related malady. I certainly don't take credit for it; I saw it first in 1976 in a Holiday Inn lounge in Yakima, Washington, and have the bartender there to thank for it.

The cure is simple: Take a quartered lime, such as are prepared in most bars, and douse it liberally with Angostura Aromatic Bitters. Then simply bite firmly into the lime. I know this sounds horrible, but I've seen it done time and again, and *I've never seen it fail!* And it seems to work *instantly!* So I recommend it highly to you. (Of course, I've never tried it....)



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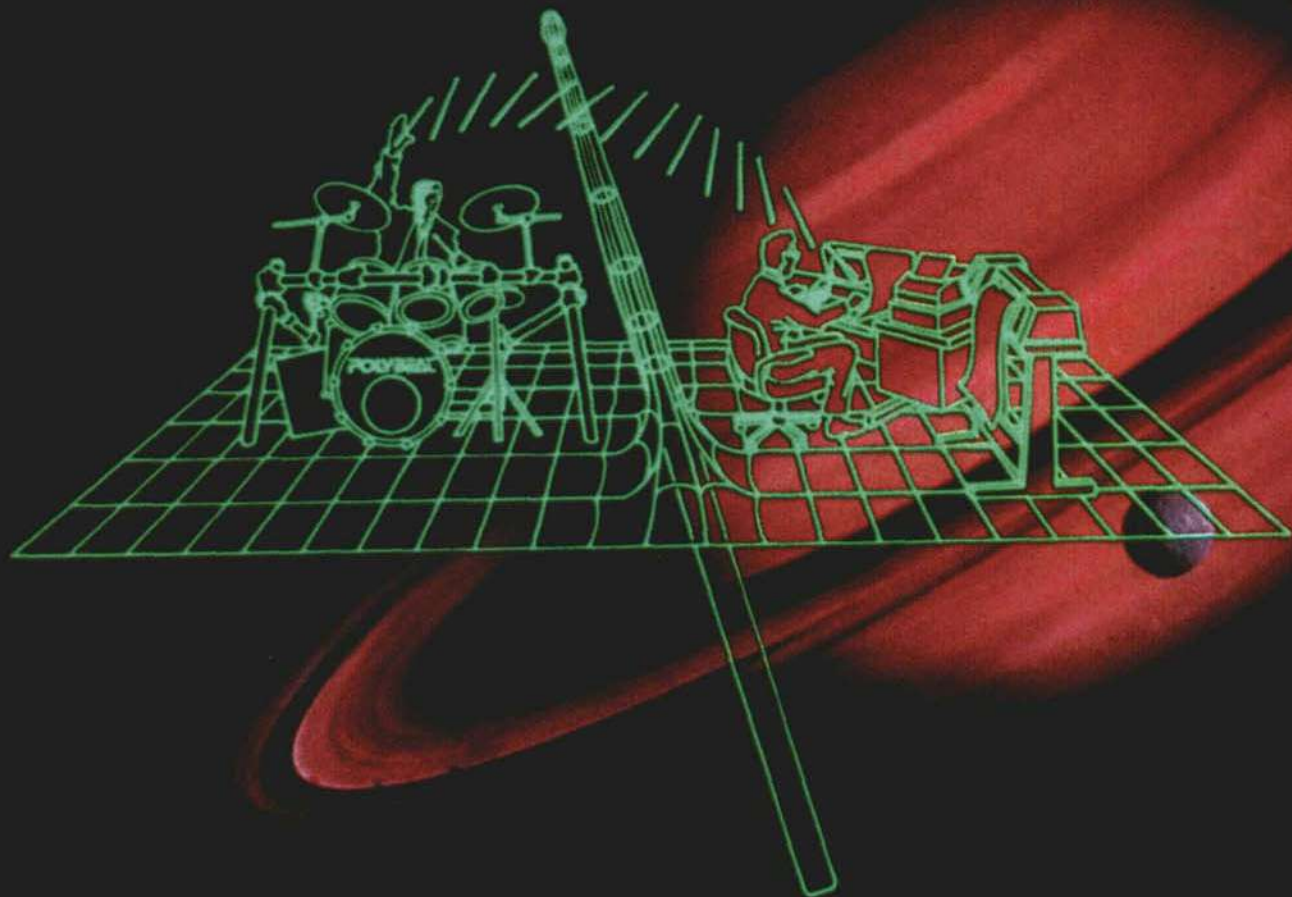
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POLYBEAT Construction. POLYBEAT drumsticks are made of one of the most durable synthetic materials available...Nylon 6. This rugged polymer makes POLYBEATS as rigid as the best hickory, while lasting 5 to 10 times longer.

POLYBEAT Sound. Our unique acoustic chamber combined with the dynamic properties

of Nylon 6 produces a cleaner, crisper sound, especially on cymbals and other percussive metals. Ideal for electronic or acoustic drums.

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POLYBEAT Price. The only thing you can't beat with POLYBEAT is the price. Quality and durability at a price competitive with wood sticks.

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*Where the finest
percussion products are sold.*

Made entirely in the USA.

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MD TRIVIA CONTEST WINNER

William Krueger, of New Berlin, Wisconsin, is the latest *MD Trivia Contest* winner. William's card was the first drawn at random with the correct answer to the question posed in the May issue of *MD*. That question was: Who was the original drummer in Chick Corea's Return To Forever group? That drummer was none other than this issue's cover artist, **Airto Moreira**.

For his correct answer, William will receive a set of Beyer mic's from their specially designed percussion microphone series. Congratulations to William from Beyer Dynamic and *Modern Drummer*.

SONOR DAY AT BERKLEE



The Sonor Drum Company recently sponsored a "Sonor Day" at Berklee College of Music, in Boston, Massachusetts. The event was to celebrate an association between the Sonor drum company and the noted music school, in which Sonor is providing drums and related equipment for use by instructors and students at the school.

Berklee's Chairman of Percussion, Dean Anderson, opened the ceremony by introducing Karl Dustman, Marketing Vice President for Sonor, who remarked that the company was glad to have the opportunity to formally introduce its products—along with key Sonor representatives in the Boston area—to the 450-plus percussion students at Berklee who were "on their way to becoming the professionals of the future." He further stated, "The association represents a commitment over and above com-

mercialism. It is an opportunity for you to evaluate us." Karl went on to read a statement from Horst Link, President of the Sonor Drum Company, stressing the importance that the company places on the association between the music industry and education, and inviting any and all drummers



to tour the Sonor plant "if and when their professional endeavors bring them to West Germany."

The event closed on a high note when Sonor endorsing artist Gerry Brown conducted a clinic, with the able assistance of bassist Kai Eckhardt-Karpech (currently a member of Steve Smith's Vital Information). Gerry and Kai demonstrated a variety of grooves and rhythm patterns, allowing each other to "lead" into multiple directions. The two virtuosos illustrated how exciting and musical a bass/drums duet can be when both players concentrate on listening to each other. The audience was both wonderfully entertained and highly impressed.

—Rick Van Horn

KAMAN FORMS PERCUSSION TEAM

Kaman Music Corporation, along with its distribution divisions (C. Bruno & Sons of Bloomfield, Connecticut and San Antonio, Texas, and Coast Wholesale Music Co. of Compton, California) recently announced the formation of the "Kaman Percussion Team." The Team's function is to oversee all of the 3,000-plus percussion items sold by Kaman. This includes Kaman's

branded products, such as CB700, Gibraltar, Compo, and Toca, along with a full line of distributor products that include Aquarian, PureCussion, Remo, and Vic Firth.

The Team consists of a Percussion Specialist(s) and General Manager at each location.

This type of organization will allow Kaman to test and develop new products, and to deal with problems that may arise on a more timely basis. Percussion Specialist John Roderick (director of the Percussion Team) feels that this is a step in the right direction to better

handling of the diverse percussion product line carried by Kaman.

For further information, contact a Percussion Specialist at the following locations: Ted Kuhne, C. Bruno & Son, Inc., 20 Old Windsor Road, Bloomfield, Connecticut 06002; Ken Fredenberg, C. Bruno & Son, Inc., 3443 East Commerce, San Antonio, Texas 78294; and Bob Wood or Stan Smith, Coast Wholesale Music, 1215 West Walnut Street, Compton, California 90220.

YAMAHA DRUMMERS' SHOWCASE

Tommy Aldridge of Whitesnake, Ratt's Bobby Blotzer, Dave Weckl of Chick Corea's Elektric Band, Alex Acuna, and David Garibaldi with his group, Wishful Thinking, will all be performing at the Yamaha Drummers' Showcase. The event will be held at Royce Hall, on the campus of the University of California at Los Angeles, on August 14, 1988, starting at 1:00 P.M. In addition, Yamaha plans to announce "surprise" appearances by other top performers on that day.

All members of the Yamaha family of artists, these players are internationally recognized as leading innovators of their respective musical styles. Yamaha's Drummers' Showcase will provide a platform for them to share their special approaches with other

musicians, from beginners to professionals. Through clinics and dialogue, attendees will experience a wide array of drumming and percussion.

A videotape of the event will be made available by late fall. Information on tickets and other details will be announced in local Los Angeles newspapers and through authorized Yamaha drum dealers as the day of the event gets closer.

ZILDJIAN DAY IN LONDON

Over 1,300 drummers and percussion enthusiasts crowded into London's Astoria Theatre recently to witness the latest Zildjian Day in the U.K. The bill was headlined by Vinnie Colaiuta, and also featured Gary Husband (new drummer for Level 42) and surprise appearances by Steve White and Robbie France. Ian Croft, spokesman for Zildjian in England, provided the following report on the event.

"Gary Husband opened the show with a dazzling solo display, showing just why he is one of England's top drum names. After several years' extensive touring and recording with Alan Holdsworth, Gary recently joined Level 42. He is currently in the middle of rehearsals with the band, and took time off for this demonstration appearance.

"Vinnie Colaiuta had flown in from California the day before to begin a Zildjian tour, which would take in almost every country in Western Europe over the next three weeks. But there were no signs of jet lag when the man got behind his kit. His devotion to the instrument was obvious. He demonstrated calm, quiet authority in his opening sequence, moving imperceptibly to riotous 'out of time' passages across the bar line—only to return with uncanny precision to his main theme. The awesome technique, dynamic range, and consummate musicianship of the man was there for everyone to see and hear.

"During the question-and-answer session, both drum-

continued on page 118

A SNARE DRUM FOR ALL REASONS

At Tama, we believe a snare drum should be as individual and expressive as the person playing it. Hence, our new all-maple series...

By using only the choicest grades of Canadian maple, we've been able to craft a shell capable of an amazingly sharp attack and full sound. Couple this with our new low mass cam lever strainer and two-way lug system and you've got a snare drum unparalleled in sensitivity.

Problems such as detuning during normal playing have been solved by a simple but effective lug lock, now standard on all Tama professional snare drums.

These elements have been incorporated into a full range of sizes to

provide you with the widest selection possible.

Tama's all-maple series—snare drums that sound great for all the right reasons.



new cam lever strainer



lug lock prevents detuning



all-maple snare drums are available in 5", 6½", 8", 9" and 3" piccolo depths and in amber, piano black, piano white and bird's-eye maple.

TAMA®

For a full color catalog send \$2.00 (\$3.00 in Canada) to: Tama Snaredrums, Dept. MDD4 • P.O. Box 886, Bensalem, PA 19020, 3221 Producer Way, Pomona, CA 91768-3918 • P.O. Box 2009, Idaho Falls, ID 83403 • In Canada: 6969 Trans Canada Highway, Suite 105, St. Laurent, Quebec, Canada H4T 1V8.

FRANKFURT MUSIC FAIR REPORT

Editor's note: Many percussion products made by European manufacturers are not exhibited in the U.S. at NAMM or other trade shows. In other cases, some European companies choose to introduce their new products "at home" before bringing them into the U.S. market. As a service to our readers, the following is a report on notable products introduced at the Frankfurt Music Fair this past spring. When products mentioned are not actively distributed in the U.S., company addresses are shown so that interested parties might contact the manufacturers directly.



Afro Percussion introduced a fiberglass djembe, the dimensions of which were determined by one of Holland's technical universities. This very loud and bright djembe has a free-floating tuning system mounted on a steel ring that rests against a bulge on the shell. It can be ordered with goatskin or plastic heads.

Afro's *Mini-Timps* feature shallow, handmade brass shells. According to designer John Van Der Meulen, they have a unique sound quality. Billy Cobham and Paulinho Da Costa are currently endorsing the Afro products. (Afro Percussion, P.O. Box 3897, 1001 AR Amsterdam, THE NETHERLANDS.)

Cheetah (U.K.) presented the least expensive digital MIDI drum computer ever. The *MD8* stores up to eight digital voices. Additional samples are available on cassette. The *MD8* may also be used in combination with the Cheetah *DP5* drumkit, allowing the drummer to play along with the computer's patterns in real time. (Cheetah, Norbury

House, Norbury Road, Fairwater, Cardiff CF5 3AS, ENGLAND.)

Concorde Custom Drums, made in Holland, can be ordered in any size, finish, and thickness. The newly developed Twin Action Parallel Snare Strainer features 25 gut snares next to a 22-strand steel snare. They work independently, so the drum has four different voices. This system can be mounted on any snare drum except for the 5" models, which are equipped with a single version. (Concorde, T. Brandsmaeweg 3-5, 8501 BG Joure, THE NETHERLANDS.)

Clavia introduced their ddrum kit selector, referred to as *The Bank*. It is a versatile remote control unit that transmits program changes via MIDI. The use of a nonvolatile memory that retains information without the need of batteries is new in this area. (Clavia Dig. Music I, Box 42141, 5126 62 Stockholm, SWEDEN.)

Finnish Percussion took their new wooden conga drums to Frankfurt. These drums feature a solid brass rim and brass-plated hooks. (Finnish Percussion, 32610 Vampula, FINLAND.)

Majestic, another Dutch drum company, introduced a parallel snare strainer mounted on a bottom hoop. This hoop/strainer combination can be used on any make of snare drum. (Majestic, Van Der Glas, Postbus 85, 8440 AB Heerenveen, THE NETHERLANDS.)

Meinl's *Livesound* congas were co-designed by percussionist "Nippy" Noya. They have a very large "belly" and are especially meant for solo playing. A rubber hoop around the bottom of the drums prevents unwanted noises. Meinl's Free Floating Tuning System is optional, and a choice between fiberglass and wood shells can be made. Fiberglass was also used for a new series of hand percussion instruments, such as shekeres and berimbaus.

PJ Drums & Percussion introduced a lower-priced line of congas and bongos. These *Session Line II* instruments are made of Asian wood and have top-quality heads and hard-

ware. This Danish company also featured a woodblock/guero combination, a cuica with three trumpet-like horns, and a special stand for seated bongo players. (PJ Drums & Percussion, 1, Frederiksberg, Bredegade, DK 2000 Frederiksberg, DENMARK.)

Schlagwerk Klangobjekte from Germany presented square congas and Holz-toms with wooden heads. They also introduced a special stand for their slit drums. (Schlagwerk Klangobjekte, Brunnenstrasse 7a, D-7340 Geislingen/Steige, West Germany.)

Supercussion from Holland had their new *Superwood* congas on display. In addition to this professional series, the company also introduced the budget *Leo Percussion* fiberglass congas. (Supercussion, Roeterstraat 18A, 1018 WD Amsterdam, THE NETHERLANDS.)

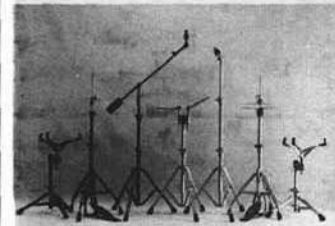


SD Systems displayed their improved *LCM90* Professional Series drum microphones, which are easy to fit on any drum. The Dutch-made *LCM90s* have electronically balanced outputs and use XLR plugs. The special anti-shock mounts prevent feedback and false triggers. (SD Systems, Oostgriend 39, 1356 HC Almere-Haven, THE NETHERLANDS.)



Sonor displayed the only really new drumset on this fair. The *Hilite* series shells, available in 16 sizes, are made of 9-ply selected maple, with a thickness of 7.5mm. The cylin-

dricall lugs are mounted on the shells at just two places. There is no direct contact between any of the metal parts and the drumshells; even the screws that lead through the shell are covered by rubber mufflers. The tom holder is provided with a built-in rubber muffler as well, so vibrations will not be lost into the hardware. The *Hilite Exclusive* version features copper-plated fittings and comes in black or black diamond finish. The standard *Hilite*, with chrome-plated fittings, is available in black, black diamond, creme lacquer, and red maple finishes. The *Exclusive* stands are copper-plated, and are equipped with quick-release levers. The same levers are mounted on Sonor's new *Protec* hardware, a sturdy but lightweight series of stands and pedals made of aluminum and available in silver and black finishes.



Sonor also showed a new 4x14 bronze *Signature* snare drum (*HLD593*) as an additional model to the 8" drum now available. A new double bass drum pedal, model *Z9390*, features a nylon wheel instead of a sprocket.

Spizz cymbals, made in Italy, are now available in three budget series, along with their professional hand-hammered models.

Trace Elliot announced that they have discontinued their *EPAS* (Electronic Percussion Amplifier System).

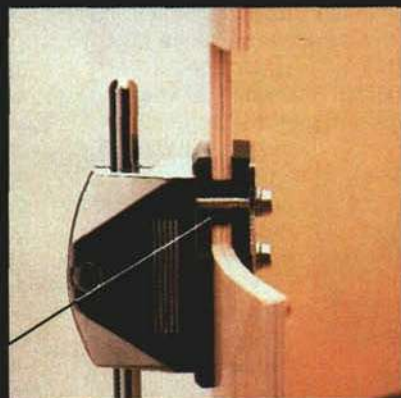
UFIP extended their cymbal range with Brilliant versions of the *Solid Ride* series. The *Tiger* series has recently been discontinued.

Zanki, yet another Italian brand, displayed their "Martellato a Mano" (hand-hammered) cymbals. The Zanki cymbals are cast in the UFIP factory. (Zanchi, Fiorello & F, Via Dalmazia 337, 51100 Pistoia, ITALY.)

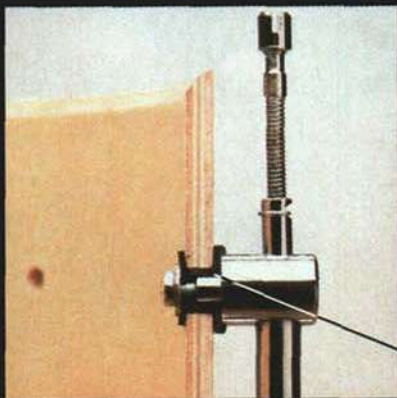
Huso Pinksterboer

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Sonor Hilite Drums With Built-In Shock Absorbers Are Now Ready To Roll.



RUBBER
INSULATORS



RUBBER
INSULATORS

The new Hilite Drums from Sonor feature a unique built-in isolation mounting system that utilizes rubber insulators to eliminate all contact between the hardware and the maple shell. The result? Increased resonance and extra high projection. No tonal distortion. No absorption of sound frequencies. No vibrational energy loss. Since metal and wood never meet, you just hear the pure, undistorted sound of Sonor.

The Hilite Exclusive comes in black or black diamond lacquer finish with gleaming copper hardware. The Hilite series is available in lacquer black, black diamond, creme and red maple with chrome hardware. You'll find distortion-free Hilite drums at your nearest Sonor Dealer. Roll on by soon.



Distributor for the U.S.
HSS
Hohner, Sonor, Sabian
P.O. Box 9167
Richmond, VA 23227
Tel. (804) 798-4500

Outside the U.S. contact
Sonor Percussion
P.O. Box 2020
D-5920 Bad Berleburg 2
West Germany
Tel. (02759) 796

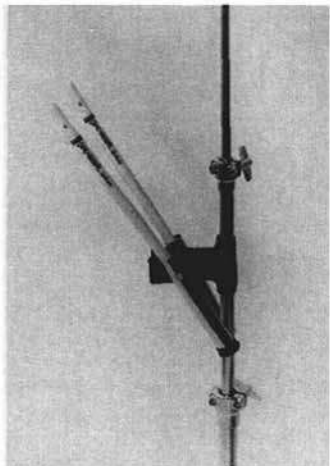
In Great Britain
Sonor UK
Widcombe Parade
Widcombe Bath BA2 4LD
Great Britain
Tel. (0225) 330089

In Canada
Louis Musical Ltd.
529, rue Des Lauriers St.
Ville St. Laurent
P.Q. Canada H4N 1W2
Tel. (514) 332-6907

Shown: Black diamond finish
with copper hardware.

 **SONOR®**

NEW PRO-MARK PRODUCTS



Pro-Mark recently introduced several new products. These include a snare drum kit for students, the *Ratch-It* tuning key, and the *Stick Depot* mountable drumstick holder.

The Model SK-20 Snare Kit comes complete with a 5 1/2 x 14 chrome plated snare drum, stand, *Gladstone-type* practice pad, sticks, and molded case. The stand has an adjustable basket and extends to concert height. All of the kit's elements fit safely into the case. Pro-Mark President Herb Brochstein personally designed and selected each component of the kit.

The *Ratch-It* tuning key features a high-impact plastic T-handle design and a three-position ratchet selector switch. According to Sales Manager Pat Brown, "This is a very practical tool for all drummers. The tension rod 'key' attachment makes it easy to tune or change drumheads rapidly, and to make hardware adjustments. A combination Phillips head/slotted head screwdriver stores in the handle and fits into the ratchet chuck for emergency repairs, such as adjusting or replacing snares, tightening loose lugs, etc."

The *Stick Depot* consists of a heavy-duty spring-loaded plastic clip and two chrome-plated tubes. The unit clips conveniently to hi-hat or cymbal stands, or other hardware. It holds one pair of sticks for quick access. The chrome

tubes can be angled to suit any drummer's preference, and will accommodate any size of drumstick. For more information about these or any Pro-Mark products, write Pro-Mark, 10707 Craighead Drive, Houston, Texas 77025, or call (713)666-2525.

IMPACT HARDWARE BAGS



Adding to its line of drum bags, Impact recently unveiled new 36" and 48" hardware bags to accompany its current 24" bag. All three models have a solid molded *Pactor* insert to handle the weight and abuse of drum hardware. The outer bag is slate gray in color and is made of the highest quality *Naugahyde* vinyl. Heavy-duty zippers and 500# web straps complement the exterior appearance. For more information, contact Terry Thirion, Impact Industries, Inc., 333 Plumer Street, Wausau, Wisconsin 54401, (715)842-1651.

MUSIC CONNECTION RACK PAK

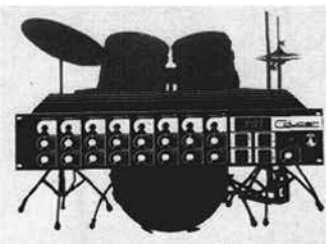


Music Connection Products is offering the *Rack Pak*, a specially designed case for transporting drum rack systems. The *Rack Pak*'s highly durable

outside material makes this case definitely "roadworthy," according to the manufacturer. The inside pouches are separately padded, and have been designed specifically to carry the three main pieces of the rack, to keep rack accessories and tom mounts from getting lost, and to prevent damage and scratching to all the components of the rack. *Rack Pak* is designed to carry all CB700, Tama, Simmons, ddrum, and Maxtone racks available today.

Larger size rack cases can be made to order for longer tubing used on some rack systems. For more information, contact Music Connection Products, P.O. Box 434, Chicopee, Massachusetts 01021, (413) 594-7785.

DRUM WIZARD



C-T Audio is now offering the *C-ducer Drum Wizard*, a device that combines audio miking of a drumkit with MIDI software to enable the acoustic drummer to explore the gamut of electronic percussive sounds. Using software developed by a lecturer at England's Cambridge University, the *Drum Wizard* provides 100 MIDI programs (one factory preset) that can be chosen via switches on the unit or an optional Remote Access Pad, which can be mounted as part of the drumkit. The *Drum Wizard* features a true MIDI Cascade input (enabling several units to be cascaded without the possibility

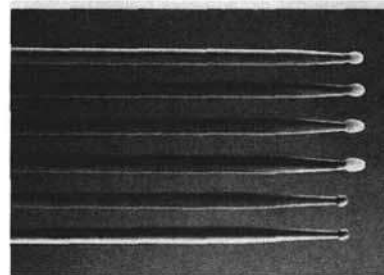
of incoming signals colliding), full MIDI velocity information, and the ability to change programs quickly via Up and

Down keys.

The *C-ducer Drum Wizard* uses eight C-ducer mic's, suspended inside the drums away from the head. According to the manufacturer, the mic's provide greater dynamic range than any other mic's, one-time fitting for trouble-free miking, no feedback problems, and virtual indestructibility.

There are eight balanced (600 ohm) inputs for the mic's on the *Drum Wizard*, and a stereo output mix with pan controls on the front panel for each mic'. The stereo output can be used either balanced or unbalanced, and can be muted via the Remote Padswitch. For drummers with pre-MIDI drum brains (*SDS5*, etc.), each mic' channel also has a trigger input with full signal dynamics for connecting right into the pad input of any drum brain. For further information, contact C-T Audio Marketing, Inc., 3050 S.W. 14th Place, Suite 3, Boynton Beach, Florida 33435, or call 1-800-282-8346.

NEW REGAL TIP STICK MODELS



Marketing Manager Carol Calato has announced the introduction of three new models of Regal Tip drumsticks. According to Calato, "As drumstick specialists, we must offer the market a continually evolving line of drumsticks to meet changing playing styles and techniques. Therefore, we have designed three new models that offer a variety of lengths, tip styles, and a newly developed finish."

Regal Tip took a different approach from their traditional long taper when they designed the new 3B and 4B nylon tip models. The quicker, shorter

PEARL'S NEW HEAVY ARTILLERY

THE 950 SERIES HARDWARE



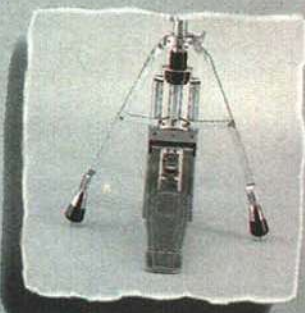
By far the largest diameter tubes we've used, creating the tallest, heaviest and sturdiest stands we've ever made.



Quick-release snare basket lever and newly designed sure grip basket adjustment knob with set screw memory.



Long telescoping boom arm with memory and new counter-weight design and added height adjustability.



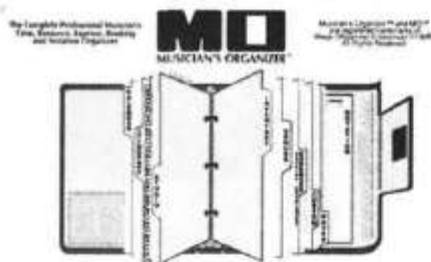
Large easy-grip dual spring tension adjustment knob and one touch convertible spike/rubber tip feet.

Pearl®

taper and heavy neck on these two models adds a great deal of strength and makes them ideal for powerhouse playing. The 3B is 16 3/4" long, while the 4B, which was designed for Cinderella's Fred Coury, is 16 1/2" long. Both will be available in wood tip models soon.

The 8A model, a wood tip stick designed for Ed Thigpen, has the traditional longer taper, giving the stick a great deal of bounce and a fast rebound for quick, up-tempo jazz rides. The small, squarish bead is designed to bring out delicate and precise cymbal sounds. This 16" stick will soon be available with a nylon tip. For more information, contact Calato, 4501 Hyde Park Boulevard, Niagara Falls, New York, 14305.

MUSICIAN'S ORGANIZER



Mega ORganizational Enterprises (M.O.R.E.) is offering the *Musician's Organizer*, a compact three-ring binder custom-designed as a "tool box" for professional musicians, studio engineers, producers, road or tour managers, music students, and teachers. Specific sections include a monthly Calendar Section that lists major musical events and features oversized "Friday," "Saturday," and "Sunday" blocks for notes on those days when musicians work most often. In addition to an address book of Personal Resources with multi-color tabs to quickly find a personal name or phone number, the *Organizer* provides customized sections for a musician's specialized needs. The Venue Section has room to write down everything from the sound system specs to the backstage phone number. Studio Resources has generous

space to note essential information such as type of console, special effects rack, studio rates, etc.. The Inventory Section features space to record every instrument owned, complete with unique markings and replacement value, as well as Accessory Listings to give a road manager all the effects, mic's, and smaller items to pack in the truck, ensuring that a piece of gear is never left behind again. The Expense Report section documents hotel bills, auto expenses, entertainment records, cartage, rentals, etc. Expenses are listed on a form that is also an envelope, so that receipts may be easily kept.

A scratch pad, designed as five-lined staff paper, is included so that notes of both a musical and non-musical nature can be conveniently made. Pages tear off cleanly, and are three-hole punched to fit in a working section of the *Organizer*. Also included is an

Itinerary Section, a "Today-Action" Guide, a 3.5" Floppy Disk Holder, and a Zip-Lock Envelope. To keep each *Organizer* current, special planners, additional custom sections, accessories, and refills are available. For more information, contact Mega ORganizational Enterprises, P.O. Box 17060, Encino, California 91416-7060, or call Lillian Dio Haunt at (818) 789-5379.

JUGGS STARSSEARCHER 2800 POWER TOM SET

Tropical Music Corporation recently announced the introduction of its Juggs *Starssearcher 2800 Power Tom* Drumset. The five-piece kit features the new heavy-duty 700 Series hardware, *Smooth/*

Flo drum pedal, and a 6 1/2 x 14 deep snare drum. A boom cymbal stand and throne are available as options to complete the set. For more information, contact Tropical Music Corporation, 6935 N.W. 51 Street, Miami, Florida 33166, (305)594-3909.

AKAI S1000 DIGITAL SAMPLER



Akai is now offering the *S1000* Digital Sampler as the upper end of its sampler line. The new unit is designed to augment, not replace, the existing *S900* and *S700* models, and is compatible with *S900* disks.

The *S7000* is a true 16-bit stereo sampler, with stereo inputs and outputs. The sampling rate is either CD-quality 44.1 kHz, or 22.05 kHz. The unit is a 16-voice sampler, and in addition to the stereo outputs, has eight assignable outputs. All information is displayed on a large, backlit LCD display that shows both text and graphics. Moving around the screen is easily done by turning a cursor knob, and data is entered with either a 10-key pad or data-entry knob.

Standard memory is 2 megabytes, yielding 23 seconds of monophonic sampling time at the 44.1 kHz sampling rate or 11.5 seconds in stereo. The memory is expandable to 8 megabytes, which will offer maximum sampling time of 92 seconds in mono and 46 seconds in stereo, at the 44.1 kHz sampling rate.

A wide variety of highly sophisticated editing and programming functions are incorporated into the *S7000*, all designed with ease of operation and flexibility of application in mind. For further details, contact Akai Professional, P.O. Box 2344, Fort Worth, Texas 76113.

Industry Happenings continued from page 112

mers described their Zildjian setups of A's, R's, and Z's. The *ZMC-1* Miking System was also put through its paces. In answer to a question from the floor, Gary Husband demonstrated on his 20" ride how the mic's could convey the whole cymbal sound, from the outer edge to the bell. He went on to point out that smaller splash cymbals could now be more readily heard by audiences. Vinnie Colaiuta commented on the potential for adding effects to cymbals via the effects loop on the *ZMC-1*.

"The Zildjian company was pleased to present this exciting event, and promises to sponsor more in the future, along with a series of 'Master Classes' with the world's leading drummers."

ENDORSEMENT NEWS

Carl Allen recently became a Ludwig endorsing artist....**Richie Morales** is now playing Yamaha drums on PureCussion RIMS mounts....Drum Workshop recently added **Kelly Keagy** to its artist roster....**Rick Allen** is using Shark electronic trigger pedals on the Def Leppard tour....Sabian Cymbals has recently formed an association with the **Bluecoats Drum Corps** of Canton, Ohio....Steve **Ferrera** is using Evans *CAD/CAM* drumheads for his studio and road work....Sonor Drums recently signed **Jeff Watts** as an artist endorser....Clarence **Oliver** is a new Vic Firth endorser....Kaman Music Corporation is now listing **Dony Wynn, Moyes Lucas, Daryl Burgee, and Abe Fogle** as Compo drumkit head endorsers, along with classical percussionist **Neil Grover** on concert heads, **The Phantom Regiment** on marching heads, and touring percussionist **Steve Reid** on Latin percussion heads....**John Keeble** and **Peter Van Hooke** recently completed album projects for Spandau Ballet and Mike and the Mechanics (respectively) using the Simmons *SDX*....**Mike Terrana, Jim Harris, and Dave Cohen** are now endorsing Xerstick drumsticks.

Only Yamaha Could Build Affordable Drums Like These.



"Affordable" is relative. To someone like Tommy Aldridge or Bobby Blotzer, it means the best drums money can buy because they have the big time budgets to afford it.

To you, "affordable" probably meant cheap. 'Till now. Introducing **Power V**. Proof that Yamaha cares enough to give you real drums instead of stuff that won't last out the year.

Built to the same quality standards and specifications Yamaha drums must meet, **Power V** features 9 plies of choice Philippine mahogany for a powerful and musical sound unmatched in its class.

You can see it in the finishes and hardware. You can feel it in the shells. Most of all you can hear it in the rock-solid power and projection built into every **Power V** drum.



Tommy Aldridge

Bobby Blotzer

We challenge you to find better drums at these prices. That's why Tommy and Bobby recommend **Power V** as the finest quality "affordable" drums anywhere.

Profiles in Percussion

Terri Lyne Carrington

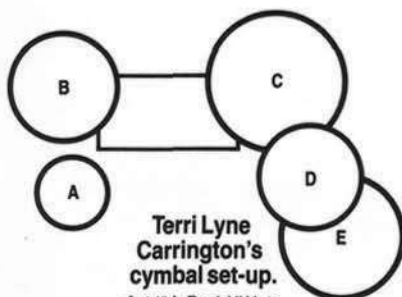


Drummer, composer, percussionist Terri Lyne Carrington, a featured member of Wayne Shorter's new group, is finally receiving the worldwide recognition she so richly deserves.

A child prodigy, Terri Lyne received a lifetime scholarship at age 12 to the Berklee College of Music where she studied drums and vibes with master drummer Alan Dawson.

She has performed with many respected jazz musicians such as Clark Terry, Woody Shaw, Lester Bowie and Harry Belafonte.

Terri Lyne says to look out for her on Wayne Shorter's latest recording which she has just completed in Los Angeles.



Terri Lyne Carrington's cymbal set-up.
A. 14" A. Rock Hi Hats
B. 18" A. Medium Crash
C. 22" K. Heavy Ride
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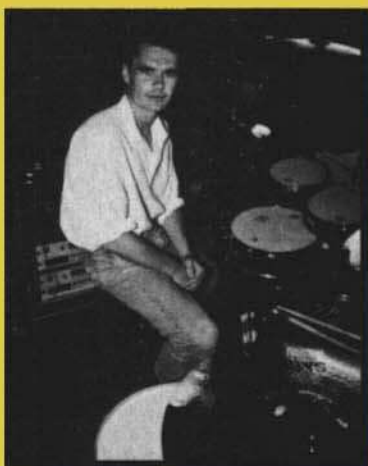


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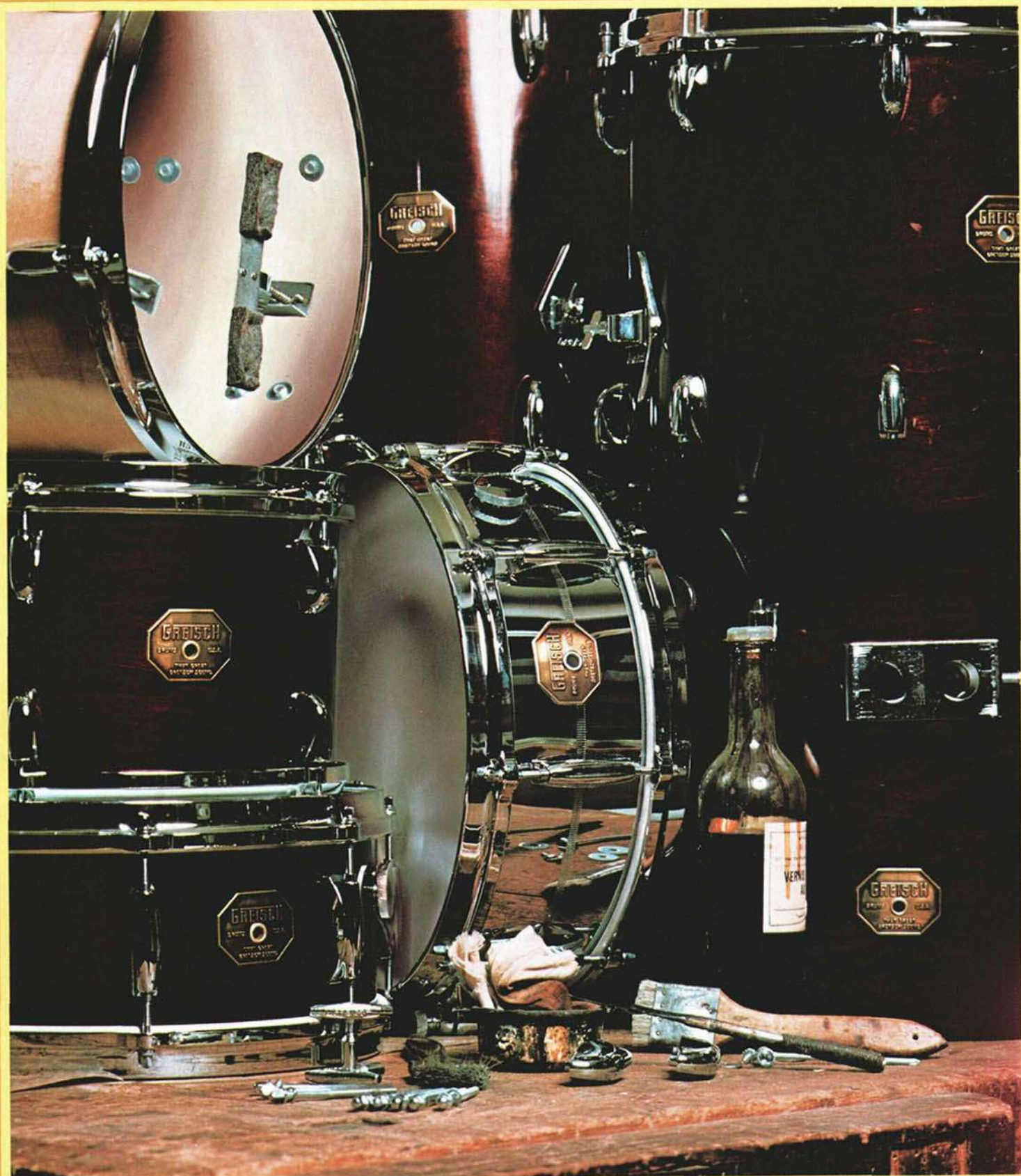
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Plus columns by:
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Emil Richards
Dennis DeLucia
and much more...
don't miss it!

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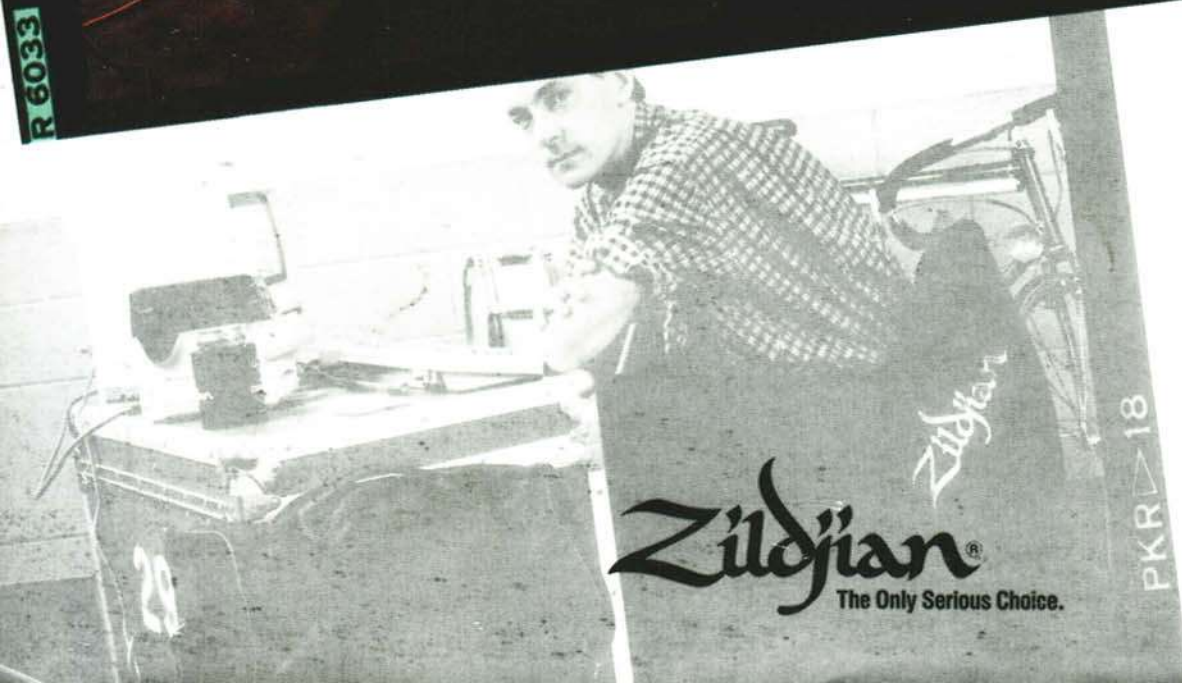
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